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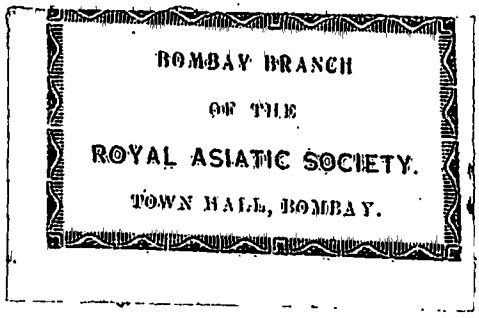

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EPOCHS

OF

THE ARTS.

Engraved by Condé from an Original Picture by Northcote.

Prince Hoare Esq.r

Published by J. Sewell Cornhill, March 1.st 1798.

EPOCHS

OF

THE ARTS:

Including Hints

ON THE USE AND PROGRESS OF

Painting and Sculpture

IN

GREAT BRITAIN.

R-e-7

BY

PRINCE HOARE.

80434

Tardi ingenii est, rivulos consectari; fontes rerum, unde omnia manant, non videre.—CICERO *de Oratore.*

LONDON:

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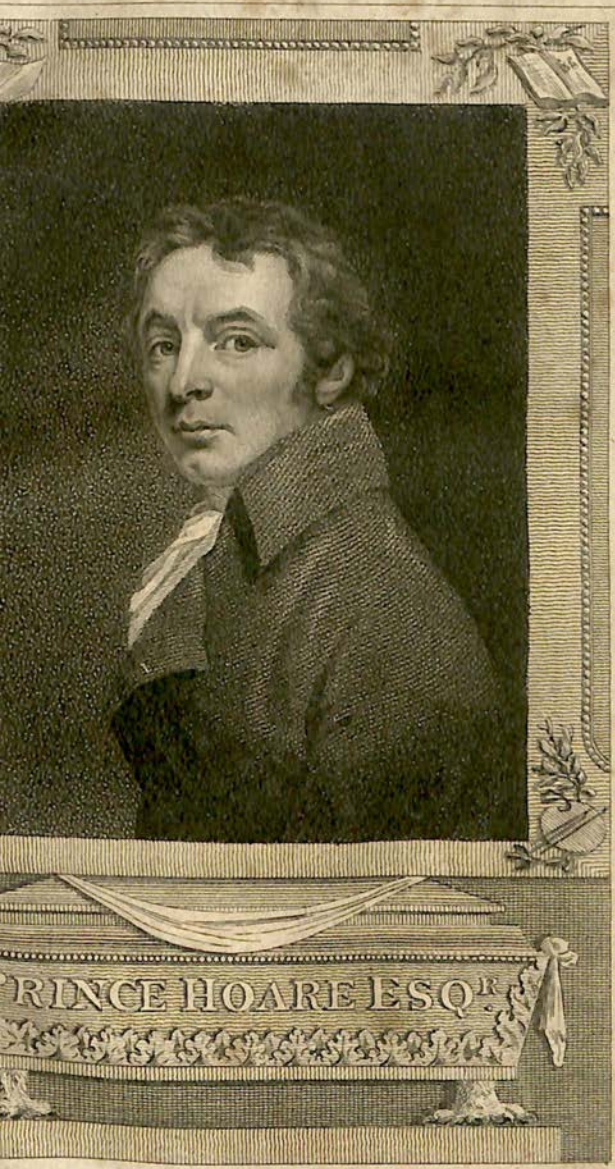


RINCE HOARE ESQ^R.

Hopwood sculp

TO

HIS ROYAL HIGHNESS

THE PRINCE REGENT,

TO WHOM THE ARTS LOOK UP

AS TO THEIR NATURAL PROTECTOR,

THE FOLLOWING PAGES

ARE,

By his Royal Highness's Permission,

MOST HUMBLY

AND

RESPECTFULLY INSCRIBED.

PREFACE.

THE Patronage, afforded by the State, to Science and Art in England, whether it tend in a greater or less measure to their advancement than in other countries, differs from that of all others in its mode of action. The claims of merit are not superficially viewed; long and accurate proofs of utility precede reward: a method, which, if ultimately followed by commensurate support, is evidently fraught with the highest publick benefits.

The favour of England lingered in encircling him, whose discoveries have rescued Nations from a loathsome disease. She beheld in silence the strife of regions, contending which should first enshrine him among the preservers of our race. Yet reward, (perhaps less appropriate than Philosophy might have desired,) was unerringly advancing towards him,

from the unanimous suffrages of her two legislative bodies.

The progress of the Arts of Design may be regarded in a similar view. The merits of the English School are diffused over the Continent: Painters and Sculptors have been courted to the most distant realms. The greatest historical work of Reynolds is in the Palace at Petersburgh. The "Cupid and Psyche" of Banks adorns the gardens of Czarsko-zelo. Engravings from West's Pictures have been eagerly purchased in France; and the candid Watelet, in his *Dictionnaire des Arts*, acknowledged our pretensions to fame. What country or language has not welcomed the Discourses delivered by Reynolds at our Academy! The Arts of Design, rooted in our soil, are fostered in foreign lands. England alone tranquilly contemplates their growth;

"Conscious of highest worth, unmoved:"

They have blossomed and faded; they have adorned the sunshine with flowrets, and withered in the shade; alike unnoticed. Yet there is no reason to doubt,

that, whenever their beneficial influence shall be explored, they will receive support from the same protecting wisdom and bounty, which have so often rewarded the labours of Science.

The wonder, excited in our Artists, by the inactivity of the English Government with respect to the Arts of Design, in comparison with the earnestness which other States have shown to encourage their advancement, has often led me to researches on the subject. Although the end of Painting and Sculpture, in common with other imitative Arts, is justly said to be *delight*, I have been inclined to think, that it could not be for mere delight, or even for luxury, that they have been so diligently courted, and at such cost, by men of distinguished political abilities, to fix their abode in their several States. I was therefore led to suspect that *advantage* had also been in view. It appeared, that if any instance of their encouragement were to be singled out, in which splendour seemed to be the predominant object, it was certainly that of the adornment of Athens, under Pericles.

Yet I could not but recollect, that, when that great Statesman was called on to give an account of his large publick expenditures, he justified himself, not by the value of the delight, or the glory produced by the Arts, and to which his exertions had so confessedly contributed, but by their *utility* *. Neither could I disregard the expression of Aristotle, (which the reader will find mentioned,) when, in speaking of the study of Painting, he calls the Art "serviceable to many purposes, and *useful to life.*" Farther inquiries have tended to strengthen my conjectures; and in the following pages, therefore, I have wished to induce attention, (or at least excite inquiry) towards a point, of which, after much reflexion, I am myself persuaded; viz. That the splendour of the Fine Arts, and their National utility, are necessarily united. I believe that the latter cannot exist in its utmost degree independently of the former; and that the former necessarily appears, wherever the latter is established.

The utility of the Arts bears a different construction,

* See Appendix, No. 1.

according to the different States and times to which it is referred. The arguments of Pericles at Athens were, that "the city being well supplied with every thing necessary for supporting the war, the superfluity of their treasure should be spent on such works as, when finished, would be an eternal monument of their glory, and, during the execution of them, would diffuse riches and plenty among the people; for, so many kinds of labour, and such a variety of instruments and materials being requisite in these undertakings, every art would be exerted, and every hand employed; and the city would be not only beautified, but maintained by itself*."

This apology for the Arts stands on general grounds, applicable to all countries. Pericles does not even mention the aid which they afforded in Greece to the purposes of National Worship; yet their effects, in that respect, were there of very high amount: and scarcely of less in Rome. In later times, besides the fame and immediate employment,

* LANGHORNE'S *Plutarch's Lives.*

which Pericles proposed as his sole aim, an extensive system of commercial industry is found to have multiplied the uses of Painting, and to have increased the value of its influence to a prodigious amount; so that, in whatever modes of their operation we regard the Arts of Design, they will still appear unquestionably productive of *national utility*.

Encouraged by these circumstances, I have endeavoured to trace the steps of Painting towards publick honour; and have extended my remarks so far, as to consider of the most effectual organization of its powers in regard to the State of England. If it be said, that such a regulation of them is a magnificent mode of viewing the Arts, I do not scruple to reply, that it is in that mode I conceive it desirable to view them; being (as I have said) persuaded, that their uses in every country are proportionate to their superiour eminence.

Beside suggesting, that the Arts ought to be cultivated, not as organs of refinement only, but as a source of utility and revenue, and that both those

purposes are combined in the same mode of action, I have also attempted to explain the causes of their not having hitherto received support from any English Minister, and have attributed them to a succession of historical circumstances, which, with partial interruptions only, for more than two centuries and an half, have prevented the Arts of Design from assuming any appearance of their just importance in a political light.

I have then endeavoured to state, from the examples of preceding æras, what kind of cultivation and patronage they require, in order to their attainment of the highest eminence; proceeding to show, that the causes, which contributed to their eminence in other countries, have been fundamentally the same in each;—whether from accident or from design, is unimportant, as far as relates to ourselves, since, whatever motives produced that effect, the inference will be equally consistent with reason, that by the same kind of direction we may reach the same end.

After considering the degree of insufficiency of our present modes of patronage, I have, finally, ventured to offer some hints of a plan, which may appear not unlikely to conduct us to equal eminence, or would, at least, produce equal, if not higher, efforts to attain it.

While the sheets of the following little work were in the press, the British Institution suddenly displayed one of the most splendid tributes of honour, that can be offered to Genius. The Gallery was opened, for the publick view of an assemblage of the works of the late Sir Joshua Reynolds; a circumstance of an extraordinary nature, powerfully strengthening some observations, which the Reader will find, on the encouragement of Painting to be desired from the State.

The proposal for this singular commemoration was first suggested at the Anniversary Dinner of the Royal Academy in 1811, by a distinguished lover of the Arts; and it was no sooner mentioned, than it met the warmest approbation of his Royal Highness

the Prince Regent, who was there present. He condescended immediately to offer such Pictures by Sir Joshua Reynolds as were in his apartments, to form a part of the proposed Exhibition; and they have contributed in no slight degree to its splendour. They consist of the Portraits of their Royal Highnesses the late Duke of Cumberland and the Duke of York, the late Duke of Orleans, the Marquis of Granby, Count La Lippe, Admirals Lord Rodney and Lord Keppel.

Following so liberal an example, and seconding the wishes of the Directors, many Noblemen and Gentlemen, who possess works of Sir Joshua Reynolds, have also contributed to deck the Gallery with their treasures. The Collection has corresponded to the most ardent wishes of the contributors. It forms a spectacle, from its peculiar nature unparalleled, and from its various beauties unrivalled. Amidst such a display of excellence it would be difficult to select any work as decidedly superiour to all the others. To name a few only,

the Poetic Compositions of the Ugolino, the Infant Hercules and Jupiter, the Fortune-teller, Cupid loosing the girdle, Dido, Puck; and the Portraits of His Majesty, Bishop Newton, Sterne, Johnson, Burney, John Hunter, Ladies Carnarvon and Melbourne, Mrs. Siddons, Lady G. Fitzpatrick, the Duke of Gloucester, Masters Crew and Bunbury, besides those already mentioned, are sufficient to place the Painter on a level with the great Masters of every other country. Yet such an estimation of his claims is not to be given indiscriminately. Sir Joshua's Pictures obviously attract by a soft and captivating manner of execution, which recommends them to the eye at the first sight: the richness of the colouring also overpowers awhile the judgment. These are merits, which he combined in a greater degree than any Painter before him. But, on a longer inspection of his works, the spectator feels, that there are more interesting qualities in Painting, than softness of execution and richness of colour. Reynolds stands distinguished as a great Painter, because his mind discerned, and

his skilful hand displayed, the expression and feelings of Nature, in every various stage and condition of life. He sought and disclosed every grace of youth and beauty; he gave dignity to the noble, respect to the matron, innocence and mirth to the child.

His Pictures frequently reflect back the strong impression made on his mind by the eminent beauties of former great Masters; and the attitudes of his figures, as well as the ideas of his compositions, are sometimes evidently borrowed from others: but his powerfully combining mind rendered every thing, which he touched, his own.

The opportunities which we have had, of comparing his Pictures with the persons whom they represented, enable us to discern, that, in Portraiture, Reynolds, no less than Titian himself, excelled in the due and skilful selection of the appearances which Nature holds indiscriminately forth to view. With him, not *every* peculiarity, not *any* vice of incidental habit, affectation *rarely*, deformity *never*, were requisite, to produce the

complete likeness of the person who sat to him. He excluded the transient, and stamped on his canvass the permanent character of the countenance: he painted the mind: and it is by these distinguished powers of perception and expression, prevailing over every other excellence of his works, that his superiour eminence as a Painter is finally established.

As an historical Painter, it cannot be denied, that Reynolds remained imperfect; and it is not now to be calculated, what might have been his accomplishment of that province of the Art, if youthful competition had conducted him to it, and if opportunity had been presented to foster his exertions. Who shall say to what disclosure of his mind the proposed plan of adorning St. Paul's with Scriptural Subjects might have roused him? His powers of conception occasionally, and of execution always, appear to have been equal to the highest enterprise. His *Ugolino* is an effort of uncommon success. The Picture sent to St. Petersburgh, and the Macbeth now

in the Gallery, contain *parts*, which have never been surpassed: as *wholes*, they fall greatly below the highest excellence of Painting. Other historical subjects in the present Exhibition have the same parts of excellence, and the same imperfections.

Such is the Exhibition given to the publick view by the zealous exertions and influence of the British Institution. It presents an example of respect, never before paid to any Painter, in any age or country, and indicates the full sense, which the lovers of the Art in England entertain of the merits of our native Artist. To have furnished the means of expressing a just publick sentiment, is in the highest degree honourable to the Directors of the Institution. They have taught us to feel, how truly the departed subject of their regard was fit, in the estimation of his country, to have been accompanied in life by the reward of national attention. The credit of our land, in Painting, is here openly rested on the name of Reynolds. These are the triumphs of his posthumous renown, and they are directed as useful

remembrances to those who guide the destinies of genius. How many have now ambitiously concurred to share in the credit of having afforded a partial scope to his talents! The fame of Reynolds is acknowledged worthy to have mixed with that of the proudest name, that has ever adorned the records of our history.—But he shines in solitary glory. Phidias, illustrious as the sanction of ages has made him, borrowed splendour from the favour of Pericles, under whom he rose; and Raffaelle from that of Julius II. and Leo X. The fame of Apelles became tributary to Alexander, and that of Titian to Charles V. The English Painter had no patron: the coldness, or the magnanimity, of State neglect has left to Reynolds undivided honours.

It may be requisite to add a few words on the mode in which I have treated my subject.

On the publication of a former Essay on the state

of the Arts of Design in England, the reverse of the judgment, expressed by Horace of himself,

> " Sunt, quibus in satyrâ videor nimis acer;"
>
> " There are to whom my satire seems too bold;"
>
> POPE.

was by some persons applied to my performance. I appeared in their eyes to have been too generally lavish of encomium on feeble efforts directed to a proper purpose, and to have omitted that just portion of discriminative censure, which critical inquiry demands.

To the judgment of such persons I am willing to subscribe, as far as it is founded on facts. I confess myself habituated to think, that men of cultivated minds, (and to such only a work of that nature could reasonably be addressed) are more easily to be *led than driven*, and that, by presenting to them a prospect of what *may and should be done*, a greater effect is likely to be produced, than by an application of the most strenuous reprehension of what *has been, and should not be neglected*. And I therefore stated

in my preface, that "to persuade by mild and candid reasoning to the contemplation of a great national concern," would be found my principal endeavour.

On my present undertaking a similar censure will probably be spared. I have reason to apprehend remarks of a contrary nature, since I propose, in the following survey, to state what I conceive to be the erroneous part of our conduct, with regard to the progress of the Arts; and this as freely, and I hope as candidly, as I before endeavoured to represent the laudable and gratifying measures judiciously adopted for their advancement.

English Painters have long felt, that all powers and talents whatever, though excellent in themselves, yet "when applied to the sole purpose of amusing the idle and the vain, become contemptible*:" but, notwithstanding their frequent complaints of the want of any great measure for raising their Art to due employment, it has long and often been objected

* WITHERSPOON *on the Drama.*

to them, that no specific mode has ever been pointed out, by which the desired advancement might be set on foot practically, and adequately in its effects to the proposed care of the Government. To the discovery of such a mode the researches of the following pages have been directed. I have availed myself of every assistance that I could derive from the plans of Mr. Flaxman and Mr. Opie, and from the proposal made some years since to the Ministry by the Royal Academy, as well as from Mr. Shee's late Letter to the Directors of the British Institution, and from their *Representation* printed in 1810; and I have attempted to collect such other materials of information, as may tend to direct inquiry on the subject. Attached to the Arts by a professional education, I see with pleasure the liberal and unremitting zeal of their patrons, and I offer with humility such hints, as the studies of my former years may perhaps be allowed to authorize, and as I am thence induced to hope may not be wholly without use. I have no other views of interest in the present publication;

— and I believe my bookseller has as few: neither of us looks to any greater circulation of it than may barely defray the expenses of printing; and I hold myself indebted to his courteousness, and his desire of assisting the purposes of the elegant Arts, for the aid which he affords to my undertaking. Under the influence, therefore, of no improper motive, I have spoken my sentiments with freedom. I trust I may stand excused, for a partial repetition of former arguments, strengthened, as the reader will find them, by farther researches. I have occasionally perceived a necessity of tracing over again the ground which I had already measured, since in proposing a plan, I found that little satisfactory explanation could be given, without partly detailing anew the steps necessary to such a result.

Of the degree of political interest which I have annexed to my scheme, others will judge. Of its fitness to answer every purpose of advancement to the Arts, it may be allowed to be no small testimony, that it comprehends every province of Art, and em-

braces the employment, to the highest purposes, of the Painter in Poetic composition, in History, in Landscape, and in Portrait; of the Architect, the Statuary, and the Medallist; with admission also to the decorative Artists of each profession.

Among the points on which I have hazarded criticism, I consider the remarks on The Committee of Taste, as the most liable to expose me to risk, on account of the situation and distinguished talents of its members, whose sentiments, in the first moments at least, cannot fail to be opposite to my own. As a Commission, established by the authority of Government, I respect that Body, in common with every other member of the community: but I regarded its action as forming too distinguished a feature in the present character of Patronage, to be in any manner omitted; and where I conceived the exercise of its power objectionable, I have stated my objection. I wish to add the sentiment so well expressed by Sir. H. Davy, in his late communication to the Committee of Chemistry at the Royal Institution.

" I depend on the acuteness of its members to detect my errors, if I am wrong; and on their candour, to admit my observations, if I am right."

In my former inquiry, I mentioned in general terms the mode of education which I conceived useful to the Painter, and the various opportunities which presented themselves for his professional employment. In the present hints, I have endeavoured to define more explicitly both those points.

On the whole, whatever errors may have crept in on my intentions, I trust I shall be acquitted by the reader of any other design, than that of endeavouring to assist the Progress of Painting in my own Country. It is now become more than ever essentially requisite, that some great plan should be adopted, to confirm the growing strength of the Arts amongst us; since, in our present state of seclusion from the Schools of the Continent, the memory of their comparative excellences is every day fading away, and a fear has been suggested, from the highest living authority which can be appealed to in Painting, that without some great

aid to the progress of the Arts on publick grounds, the ambition at present excited among Artists must subside in inefficiency, and Painting once more inevitably sink in England to decay.

June 24th, 1813.

CONTENTS.

INTRODUCTION.

CHAP. I.

PAGE

Of a just Estimate of the Art of Design 9

CHAP. II.

Of National Interest in the Arts of Design 21

PART I.

Of the Rewards of the Arts of Design in England .. 51

CHAP. I.

Of the State of Publick Knowledge, and Disposition, in regard to the Arts 53

CHAP. II.

PAGE

The Subject continued ..... 75.

CHAP. III.

Exclusion of the Arts of Design, in their highest Branches, from the ordinary Methods of National Prosperity and Affluence 96

CHAP. IV.

Honours conferred on the Arts of Design 126

CHAP. V.

Agreement of the foregoing Chapters with Facts.—Characters of deceased English Painters, since the Beginning of the Year 1806..... 154

PART II.

Of the Patronage of the Arts of Design in England.. 173

INTRODUCTORY.

Of the Methods of Encouragement adopted, to promote the Art of Design 175

CHAP. I.

PAGE
Patronage derived from the Royal Academy..... 180

CHAP. II.

Of the Education of Painters.—Proposal for the Establishment of Painting in the Universities, considered 190

CHAP. III.

Of the Patronage derived from the British Institution 206

CHAP. IV.

Of the Patronage derived from the Opportunities of Publick Monuments, voted by the Imperial Parliament of Great Britain 223

PART III.

Of the ultimate Prospects, and probable Epoch, of the Arts of Design in England 247

INTRODUCTORY.

Of the proper Application of the Powers of the Arts.. 249

CHAP. I.

PAGE
On the Employment of Painting and Sculpture in Publick Halls 253

CHAP. II.

On the Employment of Painting and Sculpture in Churches 258

CHAP. III.

On the Employment of Painting and Sculpture in Palaces 268

CHAP. IV.

On the Power and Duties of a State, relatively to the Arts of Design 278

CHAP. V.

Of the Causes of Eminence in the Arts of Design, in the celebrated Epochs of Foreign States 287

CHAP. VI.

The Subject continued 306

CHAP. VII.

On the Employment of the Arts of Design in England, for National Purposes 324

CHAP. VIII.

PAGE

On Publick Monuments 335

Review, and Conclusion 348

APPENDIX. No. I.

Containing Historical Extracts, and other Passages, in the Works of various Authors, referred to in the Introduction 1

1. Extracts relative to the Persecution of Painting and Sculpture in England 3

2. Passages, &c. relative to general Tuition in Painting, among the Greeks 11

3. Relative to the Edict of Alexander, concerning Pictures and Statues of himself 15

4. Relative to the Publick Works of Athens, carried on under the direction of the eminent Sculptor, Phidias, during the Administration of Pericles 18

APPENDIX. No. II.

PAGE

Containing Passages in Authors, referred to in Part I. 21

1. Relative to the Esteem of the Arts of Design among the Romans ..... *ib.*

2. Letter addressed to Nicolas Poussin, (while on his Studies at Rome,) by Louis XIII. K. of France .. 23

3. On the Character of Gilpin 26

APPENDIX. No. III.

Containing Observations, &c. referred to in Part II. 28

On the Estimate of Painting and Sculpture among Literary Students 28

APPENDIX. No. IV.

Containing Passages and Observations referred to in Part III. 43

Pictures in the Halls of several Companies in London *ib.*

PAGE

On Works of Painting in Churches 44

Extract from Pausanias, relative to the numerous Works of Sculpture and Painting in Greece..... 48

Observations by the late Marquis of Lansdowne on Publick Monuments 50

MISCELLANEOUS NOTES.

Influence of Painting on Manufactures..... 53

Expense of National Encouragement of Painting .. 54

Anecdote of Nicolas Poussin..... 55

Vida directed to write the Poem of The Christiad .. 56

Prohibitions of Works of Painting..... 58

Education of Painters in Italy 59

ERRATA.

Page 47, line 20, *for* progress to eminence, *read* final eminence.
—— 72, — 5, *dele* the words " in Painting."
—— 73, — 5, *for* It comprehends, *read* In Painting, it comprehends.
—— 109, — 3, note, *for* eighteen-penny pieces, *read* three shilling and eighteen-penny pieces.
—— 216, The mark of reference to a note on Mr. Shee's Letter should be inserted after the word " Art," in line 4.
—— 237, last line, note, *for* ὢν, θαυμάζετε, *read* ἢν θαυμάζετε.
—— 258, at the end of the motto, *for* Div. *read* Dio.
—— 298, last line, *for* Sanctissimi *read* Sanctissima.
—— 311, line 1, *instead* of a full stop after the word Painting, ... *insert* a comma,
—— 364, line 14, *after* Parliament *insert* a comma.

APPENDIX.

—— 16, line 21, *for* HAPETHΣ, *read* H APETHΣ.
—— 21, — 7, — 62, *read* 136.

INTRODUCTORY CHAPTERS.

" Præclare Aristænetus, lib. i. epist. 13.—Longi temporis usu etiam hoc perdidici; et Artes omnes indigere Fortunâ, et Fortunam vicissim ab Artibus ornari."

JUNIUS *de Pictura Veterum.*

INTRODUCTION.

CHAP. I.

OF A JUST ESTIMATE OF THE ART OF DESIGN.

JUSTLY to appreciate all endowments, productive either of utility or ornament to our social condition, is to exercise the faculties of rational creatures, in a mode apparently agreeable to the Divine Benevolence.

When we reflect, that the Arts and Sciences constitute an essential feature of distinction between civilized and savage life, they assume so high a character in a national point of view, that it becomes difficult to conceive, what object of desire can present itself, more suited to the dignity of a virtuous mind, than the

study and cultivation of them, for those purposes which they are manifestly designed to answer.

But, the numerous and varied duties of life demanding exertions of different kinds, it can never be the province of all, or even of many men, to apply themselves to studies, which require severally a total devotion of thought and labour: the utmost to be expected from the larger part of mankind is, that they should repay with proportionate esteem the advantages resulting from Science; and that they should view with benevolence, and aid with readiness, the arduous toils of those, who diffuse its light over their fellow creatures. This remuneration, as it is in every one's power, appears to be a duty incumbent on us all. Beside the obvious justice of making a return for positive benefits, we find ourselves called on to satisfy a claim of a most intimate nature, subsisting within our own bosoms. There is a kind of debt owing to men of highly cultivated genius, for enabling us to place a higher value on the capacity of our own minds, than we might otherwise be en-

titled to challenge. By the display of their superiour faculties, we are taught to feel, how admirable, and how capable of elevation, are those powers of reason and of fancy, which, although we may want a full opportunity of exercising them individually, are yet proved to be the intrinsic property of our common species.

That which is due from private feelings in individuals, in a State is due from a sense of public worth and honour. It is from a collective mass of exertions, in various departments of knowledge and power, that a nation finally preponderates in superiour desert: the more varied and the more extended those exertions, the greater the sum of glory.—And, how shall the debt of national gratitude be paid? Will it not likewise be, by a constant attention to discriminate, and a constant promptitude to support, the beneficial tendencies of all great human inventions?—The encouragement and the remuneration of talents are, then, essential actions of a State. Their reaction is its reward; the one increases its utilities, the other its renown.

Amidst the later progress of European civilization, the philosophical discernment of England has been demonstrated, in the reverence paid to various pursuits of Science and Art. The studies of Bacon, Newton, and Locke, share her homage with those of Shakspeare, Milton, and Dryden; and the honours of both are mingled with the triumphs of her warriors and statesmen. Nor is her respect in any part confined and stationary: it increases with the increase of its object. And it is owing to this well-grounded disposition in her people, that the labourer in every path of discovery seeks a willing shelter in our happy island.

But it is not more to be hoped from nations, than from individuals, that they should be, at once, equally freed in all things, from the influence of prejudices, which have crept upon their progress, and in which improvement finds an enemy more formidable than ignorance. Consequently, through a long period of civilization, there will subsist among every people, some points, wherein the due acknowledgment of benefits, derived from particular Arts and Sciences, will be obstructed

by numerous and intricate impediments; impediments, which, though singly inadequate to preclude conviction, are yet rendered, by their combination, dangerous to the cause of truth, and to the progress of social advantage.

The existence of prejudices*, to which the zeal of the Reformation gave birth, against

* By prejudices, I would here be understood to mean a *false judgment of the value of the Art;* not formed on a rational consideration of its real qualities, but first imposed by casual circumstances, and afterwards, by their continuance, grown into habitual opinion. Of the state of these opinions, soon after the time mentioned as the æra of their commencement, let the reader form his own idea from the words of Stowe, who wrote his annals in the reign of Elizabeth:

"Of the Art called of Aristotle γραφικὴ, Graphice, and in English Paynting; there be in this citie cunning masters for either shaddowing, pourtraying, counterfetting †, tricking, paynting, enlumining, or limning. But this is an Art now not accounted ingenuous or fit for a gentleman, by reason that it is much fallen from the reputation which it had aunciently; which, whether it be for the unworthinesse or unskilfulnesse of the persons, exercising and practising it in this age, or for the abuses and deceipts used by Paynters, or *for the scandall of Images and Idols*.....or for what other cause I know not well;

† A term of Heraldry.

Painting and *Sculpture*, and their consequent state of humiliation in England, has been but too sensibly felt by our Artists.

Painting had continued in honour from its first disclosure in the land, before the time of

but sure I am, it is now accounted base and mechanicall, and a meere mestier of an Artificer and handy Craftsman. Insomuch as fewe or no gentlemen, or generous or liberal person, will adventure the practising this Art."

This statement may appear to many too severe, and even exaggerated. There are some instances of regard shown to Painting at various periods after the Reformation; and Elizabeth herself, although issuing her injunction against all pictures in churches, seems at other moments to have been inwardly desirous of protecting them. But the general aspect of the Arts after the Reformation, is correspondent with the account here given. The change which they suffered in public opinion, from the honour with which they had been formerly treated, to the degraded state in which Stowe reports them, and to the light in which they were then generally viewed, is certainly very striking.

Stowe's defence of Painting, immediately following, is scarcely less singular:

"But insomuch as Aristotle recommendeth it to his *Statesman* or *Politician*, and because it is numbered among those Arts which are necessary for a gentleman, and for a courtier, by Count Baldassar, and in regard also that the *Heraulds* (who be gentlemen by their places) must be skilful in this Art, I must preface somewhat in the defence or excuse of it."

See farther documents, in Appendix, No. 1.

the Venerable Bede, through a long series of religious culture in our monasteries, interrupted only by the great political shocks of the early periods; and it had been successively patronized by our monarchs, from the time of Henry III., in a greater or less degree, according as inclination or circumstances prompted. No attempt had ever been made, either to degrade, or to banish the Art. If its professors did not rise to eminence, they yet lived in respect.

Under the patronage of Edward III. the construction and decoration of chapels gave an honourable employment to the various professors. The Chapel of St. Stephen, in the Palace of Westminster, was a proof of the royal encouragement, and of the abilities of the artists *.

Under Henry VI. Painting appears to have been nearly as far advanced in England, as in any country in Europe at the same period †.

* West's Account of Great Historical Works, &c. *Academic Annals*, 1804-5.

† See, in Walpole's Anecdotes, the account of Paintings executed in this reign, in which the names of several English Artists

In the reign of Henry VII. the encouragement of Sculpture, both in the persons of foreign and native Artists, needs no other testimony, than the numerous works in the chapel, known by the monarch's name, in Westminster Abbey; and Henry VIII. was himself the most ardent patron of both Arts *, until the moment, when the contests of Reformation changed the scene, and the force of religious censure was unfortunately directed against them. The injunction of Henry against Images, which had been made the instruments of idolatrous delusion in churches †, and still more the rigid edicts of Edward VI. and Elizabeth against Statues and Pictures in general ‡, while they suddenly checked the career of historical and religious Painting, seem to have set a mark of disgrace

of note are recorded.—The state of the Art, here spoken of, must be considered as it existed previously to the York and Lancaster contests, which began in 1551, or 2, and, of course, it is to be compared with what existed in Italy previous to the appearance of Leonardo da Vinci, who is regarded as the first *elevator* of Painting, and who was not born till the year 1445.

* Walpole's Anecdotes.

† See Appendix, No. 1. ‡ Ibid.

on the Arts themselves, and to have left them finally a prey to indifference and scorn.

In the reign of Edward VI. their complaints were first heard to arise*; and in that of Elizabeth, we find their Professors reduced to penury, and petitioning almost for bread †.

The taste displayed for them, during their momentary revival, by the unfortunate Charles, was perhaps mingled in the stream of accusation against them, as partaking of *Romish* superstition. Puritanic triumph completed their overthrow ‡.

* Walpole's Anecdotes, vol. i. A MS. of Nicolas Hillier has the following passage: "Nevertheless, if a man be so induced by nature, and live in time of trouble, and under a Government wherein Arts be not esteemed, and himself but of small means, woe be unto him, as unto an untimely birth; for of mine own knowledge it hath made poor men poorer, as amongst others many, the most rare English drawer of story works, &c. &c.—*(Painting under Edward VI.)*

† See Townsend's Historical Collections.

‡ Painting, banished from the churches, and lowered in estimation, was afterwards practised in its inferior branches only. The reign of Charles I. promised a revival of its just rank among other Sciences, but the Rebellion extinguished its hopes.

Anne first showed a return of favour to our Artists. During the reign of George I. and II. the party contests of Whig and

In the interval which ensued, a few foreign Artists visited the land, and assumed the whole dominion of taste in Painting and Sculpture; and when, in the present course of increasing national refinement, our native talents ventured again to lift their head, they were met by ignorance and unconcern in the multitude, by religious apprehension still proscribing their efforts, by affectation *championing* foreign merits, by the contemptuous neglect of deluded Connoisseurs, and the malicious oppression of interested Collectors.

For a length of years, little else was left than to deplore the results of such mischiefs. At present, the scene is changed. Persecution and contempt of native talents have ceased; and, amidst the activity, which pervades every professional province, and the growing desire, which shows itself in a large part of the community, to assist every effort at advancement, it is now become highly desirable, to try whether our general ac-

Tory, of Jacobitism and Brunswickism, equally diverted the national attention from the Arts. Under his present Majesty it has happily returned to them.

quaintance with the Arts of Design be not sufficiently improved, to enable us to discover their just uses, and to take into view their real scope and value.

Nor yet is such an experiment altogether of a promising aspect. Since the fatal blow, which was struck at Painting by the ardour of Reformers, while Philosophy, Law, Divinity, and Politicks, have claimed and absorbed intellectual pursuit, the Arts of Design have never been an object of our education; and a false estimate of them has thence been so widely and uniformly diffused among the liberal classes of the country, and is become so blended with the whole system of our thoughts and reasonings, that more than discussion may be requisite, to subdue the remaining force of prejudice on this head. It can, perhaps, only be overcome by the steady example of the Patrons, who are of late associated, with a view to make those Arts the objects of their peculiar benevolence.

The golden dream of hope, which had long soothed the patriotic cares of the British Institution, was suddenly interrupted, about

three years ago, by the repugnance of a late amiable Minister, to grant to the solicitation of the Founders an annual sum, in support of their efforts for the advancement of English Painting. Never before, in any period or in any country of the world, had such an assemblage of rank, and various importance, been united in behalf of the Arts. Never was disappointment more unlooked for—nor more probable. For let us not endeavour to disguise this truth. The Minister of England, who refuses assistance to the encouragement of Painting, does not utter, in his refusal, the sentiments of an *individual*, but those, which are common to his station in society, and to his education; by neither of which the mind has necessarily been opened to the due esteem of that study, for which the British Institution pleaded in vain*.

I am far from aiming at an appearance of satire in this remark. It would be a bad method of reconciling the power of the State to any proposition, to offend by petulance in the outset. I mean, without intentional offence, to state merely a plain deduction. Had the late lamented Minister thought the advancement of the Arts of Design important to the State, would he have

It might, indeed, have offered some consolation to the noble advocates, if, in declining to lend a helping hand to the advance of Painting, Mr. Perceval could have laid claim either to singularity or precedence. Unfortunately, similar applications, though not from equal solicitants, had been twice before found ineffectual, under the administrations of the

declined granting a sum of £5,000 per annum, to assist their progress? But he declined it. Had he, therefore, any belief that the advancement of the Arts is important to the State?

But, it may be said, a more favourable construction may be given to Mr. Perceval's answer to the British Institution. He had not *refused* support; he had only *deferred* it.—A late foreign diplomatic Character, as distinguished for his good sense, as for his good will towards this country, on my expressing surprise, that the Arts should not have attracted the notice of either Government, replied, That the neglect did not arise from any disregard for the Arts; but, more probably, from their being looked on as a "*subject, which would keep.*" This reasoning, however just in reference to a less advanced state of civilization, can only be urged from want of due consideration, when applied to our own. For England to defer the cultivation of the Arts, *in her present* state, would resemble the case of a man, who, having a title to a large estate, on coming of age, should suffer a length of time to elapse subsequently to that period, without taking possession.

two most distinguished Statesmen, whom Europe has seen in modern times.

During the power of Mr. Pitt, in 1801, when the Royal Academicians proposed their plan for a *Gallery of British Honour*, to the formation of which they stated a provision of 5,000l. per annum to be at once necessary and adequate, they were informed by that great Financier, that "*It was not then the time* for such an expenditure on the encouragement of the Arts."

On the succession of Mr. Fox to office, very considerable hopes were felt by Artists, that at length the desired time was arrived. They were induced to entertain this persuasion, by an interpretation, (no doubt rashly formed on their part,) of previous conversations with some of the zealous followers and intimates of that illustrious Politician; from which they had drawn the most sanguine expectations of impending exertions in favour of their professional wishes. Alas! the only time, which was come, was that, at which it was again thought proper to reply, that "the present was not the time."

Both these great Ministers were animated with sufficient love of fame, to have raised the Arts to the highest eminence, if their views had been directed to that point; but they appeared not to have felt any strong motive for extending protection to them, or fostering their growth in England.

It has been requisite to advert to these circumstances, lest they should at any time be brought forward as a plea against the protection of the Arts of Design. For what arguments shall supersede the difficulty arising from the importance of the two names above mentioned? The joint authority of Fox and Pitt against any proposition whatsoever, seems to end all contest, and overset all hope. Divided as those great men were on most public subjects, must not the point, in which they unite, be irrefragable?—Happily, to obviate the force of so tremendous a question, it is to be recorded, on an authority liable to no suspicion, that one of those illustrious men, in the latter part of his life, began to be impressed with the importance of an enlarged national cultivation of the Arts of Design. When Mr. Fox, in the

summer of 1802, met the present President of our Academy in the Gallery of the Louvre at Paris, he assured him, that from the sight of the objects around him, and from their conversation on the subject of the Fine Arts, his mind had been awakened to a new estimate of their value; and he added a declaration of his intentions in their favour, if he should ever again succeed to power. Nor was less reliance placed on a favourable change in Mr. Pitt's sentiments, at the time when the first plans were formed for the establishment of the British Gallery. But the influence of opinions, fraught with so great benefits to English Painting, was of too brief a period to allow of any operation in its favour. The grave, in which the two mighty political rivals were shortly to meet, was already opening in their path, and their death put an end to the momentary prospects of success.

Yet, amidst the obstacles of lingering prejudice, the mortifications of refusals, and the delays of disappointment, let it be recollected, that, in a great nation, as long as it retains a superior rank on the globe, examples of re-

pulse, however numerous or frequent, can never justly lead to despondency. As the mists of ignorance and prejudice gradually disperse, consecutive representations, if supported by reason and facts, will not fail to obtain the end, of which they demonstrate the advantages. The purpose of inquiry, therefore, remains unaltered, and its progress equally desirable. The means of a successful cultivation of the Arts of Design are in our hands; to rouse attention, and light up desire in those who may command success, is the remaining desideratum.

Nor is it to be regarded as matter of wonder, that, while our national improvement is yet progressive, there are to be found those, with whom, after the repeated failure of so many projects and experiments, a solitary hope, of no trifling magnitude, remains unabated. It is founded on the following considerations:

The splendour of Athens, as has often been shown, was the work of one man.

Is an Englishman of less capacity of intellect than an Athenian? Or of less ambition?

Has he less means of executing the pur-

poses of his ambition, when directed to social advantages?

Does he direct the interests of a people, less capable of comprehending, or less zealous in supporting, every virtuous exertion for their benefit?

Wherefore may we not then presume, that, ere our mighty empire shall decline, some administrator of its potent faculties will feel a desire, equally with the Athenian Pericles, to leave behind him a legacy of glory to posterity?—A city, which, adorned with eternal records of its own renown, shall be, even in its future ruins, the admiration of the world?

But the prize of national splendour, great and important as it may be, by no means forms, of itself, the strongest interest, with which the advancement of the Fine Arts is connected. Glory, like beauty, unless resulting from the real uses of its object, can make at best but fantastic pretensions to our regard. It is to their *national utilities*, that they must owe their most powerful claim to our protection and esteem. These dictate the path of investigation.

CHAP. II.

OF NATIONAL INTEREST IN THE ARTS OF DESIGN.

" ——an me ludit amabilis
Insania?"

It can never be regarded as an inquiry deficient in interest, or unworthy of a philosophical nation, why an object, which, at several distinct periods of antient and modern history, has appeared of very considerable importance; — to the Statesman, who governed Athens, the wisest republic that Europe ever knew; — to the Conqueror, whose powerful ambition brought Greece under his sway;—to the most enlightened Pontiff of Rome, and to the most aspiring Monarch of France;—should, in the advanced periods of our own State, have invariably appeared to the Minister of England insignificant, and wholly destitute of every claim on his attention.

The general political eminence of Greece,

the celebrity of Pericles, the renown of Alexander, the splendour which has crowned the memory and surrounded the ages of Leo and Louis;—all these seem to be authorities, which might be conceived likely to influence, in a very powerful manner, men accustomed from their childhood to study the history and literature of other countries, but particularly of Greece, whose heroes, orators, and sages, they have been taught to regard with singular reverence, as the exemplars of liberty, eloquence, and philosophy.

Of scholars thus formed by education, would it be candid or reasonable to suppose, that they can forget the esteem, in which the Arts of Design were held in Greece? Can we avoid recollecting, that, in common with the other departments of public education, every liberal youth was there instructed in the rudiments of drawing*; that, from a conviction of the high purposes to which Painting has a claim to be directed, it was subsequently admitted into the first rank of Liberal Arts;

* See Pfeiffer. *Antiquitatum Græcarum Gentilitium*, lib. ii. c. 3.

and that the practice of it was allowed to the higher classes alone of free citizens*? Will the Student of political interests fail to observe, that the Preceptor of Alexander, in remarking on the four branches of primary study, which were esteemed proper to form the education of youths in Greece, classes the value of Design with that of Grammar, as being "useful to life, and productive of many advantages †." Or shall the pupil of ambition be reminded that Alexander himself, from a sense of the powerful control of the Fine Arts over posthumous and lasting fame, deemed the strictest regulation of their powers necessary to the immortality of his own glory ‡; and that Pericles, the enlightened Statesman and Ruler, a practised judge in one branch of Design, thought Athens incomplete

* See Alexander ab Alexandro, *Genialium Dierum*, lib. ii. c. 25. also Pliny, lib. xxxv. c. 10.—"ut ingenui exercerent: mox ut honesti: perpetuo interdicto, ne servitia docerentur."

† "χρησίμους πρὸς τὸν βίον οὔσας, καὶ πολυχρήσους"

ΠΟΛΙΤΙΚΩΝ. Η. γ.

‡ See Pliny, lib. vii. c. 37; Apuleius, *Florida*; Valerius Maximus; Plutarch; Himerii Excerpta; Horace; and Cicero.

in her renown, until he had adorned her temples with the collected talents of Painters and Sculptors *?

Loudly as these favourable testimonies plead in behalf of the Fine Arts, it is yet probable, from what has been stated in the preceding chapter, that our Statesmen may have been unconscious of them. Not that they were unacquainted with the several authors, from whom such information is to be gathered;—it would be idle to question the extent of their classical learning: their inattention to these important facts in the history of Grecian Art, has been rather owing to the train, (or, if it may be so called, *the bias*,) which their education assumed in this particular instance, from the singular events, which have been shown to have attended Painting subsequently to the Reformation. The obscurity, into which the Arts thence fell, left no sufficient motive to attract the thoughts of the Politician towards them. During the course of liberal study, attention was neither awakened nor di-

* See Plutarch's Life of Pericles.

rected to them; and as it is highly probable, that, after leaving their colleges, the avocations of public life prevent the greater part, even of the most accomplished scholars, from reverting to any minute investigation of their general studies, it must be accounted the result merely of some fortunate chance, if the topicks which form the subject of these pages, or still more, the passages above alluded to *, ever again present themselves to their thoughts. Occupied with other political researches, the English Statesman, therefore, finds no incentive in recollection, to an active interest in the concerns of Painting. To him the rivalry of Grecian elegance may have appeared an object rather of luxury than of requisite policy; and, in regard to other States, that kind of glory, to which the Fine Arts have generally contributed, may seem the legitimate pursuit of despotic Monarchs; public utility that of an English Minister.

Many considerations thus appear to exculpate those, who have hitherto neglected to

* The entire passages will be found in Appendix, No. 1.

succour the efforts of the reviving Arts. How far their protection is now become incumbent on the State, it is highly desirable that inquiry should ascertain.

The *public utility* of the Arts of Design is a topick, which, though it has been occasionally suggested, seems still to present the novelty of an hypothesis.—It has, in fact, one point of novelty, which has arisen to view in latter times, and offers an inducement to their cultivation, very different from any that (as far as we have opportunities of learning) can have affected the patronage of them in Greece. This point is the beneficial result, derived from their communication with various branches of commerce, which was necessarily less in former periods of history, inasmuch as commerce itself was less. These advantages also, it is probable, have escaped the notice of our Statesmen, or have failed to impress conviction of their importance, from the cause already stated. They have wholly taken place, and grown to their present magnitude, since the period, when the Painting and Sculpture of England fell from their former state of esteem

into disrespect, and almost into oblivion. From that period, not only their antient mental excellence in the superiour paths of history and poetry has been overlooked, but the rising influence also of their decorative branches has lain unnoticed.—From the effects of that period, we remained deaf to the just boasts of foreign cultivation; or the few, who listened, imbibed the pernicious doctrine of the physical inferiority of English talents: from the effects of that period, we became blind to the successful career and splendour of Painting in France, and to the prevalence of her manufactures in every court and city of Europe; or, if we opened our eyes, it was to see, without a contest, a French Academy established at Rome, and the manufactures of the *Gobelins* and *Sevres* flourishing under the sanction and authority of a rival State.

Another cause may have contributed to prolong indifference on this subject.—To counterbalance the false estimate so unfortunately formed of Painting and Sculpture, and so destructive of their interests in every point of view, a partial theory has been set up in their defence,

and prejudice has been combated by prejudice. The cause of the injured and neglected Arts has been pleaded by their warmest advocates on the sole ground of their powers of elevating the fancy; or to this privilege has been added the dignity of impressing the mind with moral sentiments*. In order to wipe away more effectually the debasing ideas attached to the prohibition of their higher powers, it has been conceived necessary to treat with some kind of disdain their inferiour claims and advantages. This proceeding may have tended to increase the unconcern, with which the solicitude of Artists has been viewed by our Ministers. Although the defence of the higher powers of Painting stands on good ground, yet to separate their delight from their utility, or to represent the higher provinces as totally severed from the subordinate branches, however it may gratify refined feelings, is to give an imperfect view of a

* Junius, who wrote in the time of Charles I. and searched every record, accessible to learning, in praise of Painting, treats of it only as an Art which elevates the mind. The subject of its *utility* was at that time new to scholars in England.

nationally important question. The desire of viewing Painting as a pursuit of a poetic nature only, in narrowing its general sphere of utility, abridged also its claim to attention. For if delight only be its praise, if encouragement of its pretensions, as an instrument of mental pleasure, be the sole object, well might the powers of the State be esteemed idly occupied in fostering an increase of professional members, in an employment merely serving to amuse the rest of its subjects. At least, in that case, why should there be competitions and rewards in Painting only? why not in Poetry also? why not in Musick?

It might have better recommended the cause, to show that the *Poetic Art of Painting*, or that which is commonly comprised in the general title of *the Fine Arts*, forms one branch only of the *Science of Design*, and is not more essentially separated from the other branches than any, even the lowest of the inferiour departments. These are the extremes of a line which connects the whole.

Philosophy teaches us to regard *Design*, in its comprehensive term, as a science divided

into distinct provinces.—The most obvious of these are,

1st. The ordinary arrangements and employments of forms and colours for necessary uses.

2d. The elegancies of ornament.

3d. The impression of pleasure by moral sentiment.

4th. The research of abstracted beauty.

The first department provides our daily comforts. The second ministers to our artificial wants, and communicates with trade. The two last form what are justly called *the Fine Arts.*

After such a statement, all that would be requisite, in order to give validity to the claims of the two higher provinces, would be to show the necessity of protecting and cultivating them, on account of their absolute vital importance to the inferiour branches, and particularly to that branch which communicates with trade. And this point, happily, can be elucidated by facts. They are sufficiently clear to warrant the conclusion.

Without cultivation of the higher branches, Art remains confined to the narrow scope,

formed either by the positive want of conveniences, or by the natural love of imitation, as in savage states; and the people, whose soil produces the finest colours, are the finest Painters. As soon as cultivation begins, the Art emerges from barbarism, and gradually opens into various improvements, until at length it rises to the highest flights of historical records, or abstracted imagination. From that point improvement begins to flow back on all the preceding steps of study.

But the power of attaining this extraordinary height, does not separate the part, to which it belongs, from the whole. The Science is one and uniform. It is the doctrine of visible objects, in regard to form and colour; and the most menial and the most mental parts form alike a portion of it. On this comprehensive ground, it becomes the high character of a philosophical nation to contemplate its importance.

Without infringing on the just privileges of one branch as a mental Art, the national value of the whole evidently depends on its

assuming its just rank as a Science, "useful to many purposes, and serviceable to life." It was natural, that the first admirers of Painting should have been captivated with its powers of fascinating the sight, and elevating the fancy. It was natural also, that the observers of political combinations should have endeavoured to convert its attractive qualities into a resource of the State. One of these cases took place in Italy, the other (or both) in France.

That the purposes, to which Painting aspires, by its powers of delight, moral impression and imagination, are of so high a degree, attaches to the Science of Design an eminent value; that it combines with them other purposes of domestic and political utility, gives it a superiority less attractive, but not less solid. The elegancies of Art have been separated from its subordinate uses, by nations, whose state either did not require a farther investigation of the subject, or who formed a species of *rank* for peculiar studies. It remains for the combining mind of our own

nation, to contemplate the *aggregate*, as we are accustomed to do in other pleasing and useful sciences. To combine the whole, is not to confound the parts, or their comparative value. The lesson of experience will show, that, in order to produce the highest degree of utility which can be derived from the whole Science, the several provinces must necessarily be kept strictly separate.

The highest province, in particular, requires an appropriate cultivation distinct from the rest; and, being the source of excellence in all the others, the degree of its merit determines the value of its relative dependencies.

To view Painting in the extent of its most comprehensive range, is not, therefore, in any measure to compromise the importance of the Art, or even the dignity of its higher pursuits. It is the reverse; it places it on its true ground, and shows its real value. Painting, although compared, and similar in some points, to other arts, stands, in its comprehensive extent, peculiarly distinct from them all. It enters into, and is capable of cultivation in, the high provinces of Imagination and Poetry;

and it enters also into all the most elegant, and all the most common, uses of life. Nor, on the other hand, can it be for its latter departments that it has fallen at any time into disesteem. Its utility may be dispensed with, but cannot be brought as a charge against it.

In the union of exalted and humble purposes, (without making a comparative estimate of the two Sciences,) Painting resembles the present enlightened study of Chemistry, whose discoveries, while, in its highest paths, they lead to the most exalting contemplation of Nature, enter, in subordinate detail, into all the most serviceable purposes of daily economy. There exists, indeed, a strict alliance between Chemistry and Design, which has been generally unnoticed. The two Sciences, united, embrace the whole system of Nature, as far as she is made known to us by her forms and colours, her sensible qualities and effects. They embrace also, in the same relations, the whole system of art; for what work of art can be named, of what materials soever composed, in which some chemical property, and some property of form or colour, will not be found

to enter? The Sciences of Chemistry and Design are therefore similarly extensive both to high and low purposes; and they have similarly other branches of knowledge subordinate to them, and various arts springing from them.—But, without the subordinate uses of Chemistry, what would be the positive value of the Science? Yet, on this account, no one ever thought of considering Chemistry as an ignoble Science, nor do the highest ranks of society disdain its pursuits. The momentary fervour of irritated minds could alone have effected a perversion of the common estimate of a mental study. Happily for the Science just mentioned, it stood in a less degree of advancement than Painting, at the time when the latter was banished from the Churches. The consequences of reforming zeal might else have been equally to be feared in both pursuits, and the whole study of Chemistry would have been as justly forsworn, because St. Januarius's blood was dissolved by the force of its acquirements, as Painting, because it tended, in another mode, to idolatrous misconception, and had been employed to assist delusion.

The most important, as well as the most arduous, duty of research, therefore, would be to ascertain, at what points of contact the interests of the Fine Arts connect and blend themselves with the interests of the State, in such a manner as to be entitled to thrive and grow up together with them; in short, in what manner they can be proved to be accessary to the well-being and prosperity of the country at large. Conviction on this point, whenever it can be obtained, will not fail to call forth a due portion of attention from that Government, which, intent on publick utility alone, has conceived it to be hitherto its duty to save itself from the concerns of taste; yet without whose support, as the examples of all ages will demonstrate, the triumph of talent can at most be accidental and brief. The lofty genius of a Painter, or the eminence of a Patron, may render a favoured Art the meteor of his day; but it is only by a continual supply, derived from the State, that the permanence of its lustre can subsist.

To establish such a demonstration by a

series of incontrovertible arguments, must be the work of some comprehensive mind, embracing all political combinations; but a hope may be justly admitted, that every fresh discussion of the subject will contribute to aid its progress towards final elucidation.

It appears that we may be permitted to assume as a *datum*, that the ARTS OF DESIGN form a portion of the objects of civil refinement; and, from the favourable turn which the aspect of their concerns has lately taken among us, it is also now allowable to assert (what, fifty years ago, would have sounded as a gross absurdity,) that *those Arts do exist in this nation*. May it, with nearly an equal degree of security, be added, that they have operated, and do actually operate, in producing advantages to the general condition of society, in a full proportion to the aids which, from whatever source, have hitherto been afforded to them?

It is desirable to leave the consideration of the question just stated, to the mind of every reflecting reader. After the extensive view of the Science which has been set before him,

let him look round his room, and fairly estimate, how much of his daily comfort and satisfaction he owes to the study, to the ingenuity, to the assiduous improvements of his country in the *Arts of Design*. The carpet on which he treads, the sofa on which he reposes, the cup from which he drinks, all exhibit the aids administered by those arts to the conveniences of life.—Let him thence examine more extensively, what are the results of our latter advances in Design, in all its general and subordinate provinces; in the taste produced in all our various assortments of manufactures, which at once adorn and enrich our country *. Let him contemplate the chastened elegance of forms in our vases,

* Previous to the establishment of any of the modern Societies for the protection and encouragement of the Arts, a very different appearance presented itself.

"As the Arts were defective, so were also those works of elegance, that depend upon design for the success of their decorations and enrichments; and the character, which both Mr. Walpole and Sir J. Reynolds have given of the state of the Arts, from the accession of George I. to the middle of the succeeding reign, is perfectly well founded."—EDWARDS'S *Introduction to his Anecdotes of Painters.*

and other ornaments, which deck the board of wealth; or, in the splendid circles of beauty, let him look on the graceful arrangements of jewelry and dress. In all those respects, whether of general manufactures, or works of more rare taste and execution, let him inquire, (if there be any reason to doubt,) how far the relative degree of advance in the national state of the Fine Arts gives an ascendancy to one country over another. Let him look once more round his home, and, if his walls be furnished with the Sculpture, the Painting, or the Engraving, of our native artists, let him weigh in his judgment, what is the value of the traces of life preserved for his delight, or the trains of thought presented for his study, by the objects before him. Are they scenes of landscape? he enjoys, while he is taught to distinguish and admire, the wondrous beauties of Nature. Are they subjects of history? he beholds the dispensation of events under the hand of Providence; the lessons of a statesman or a philosopher. Are they works of fancy? he feels his mind solaced, his imagination raised, or its conceptions realized.

Are they portraits? oh! let him duly value the emotions of his bosom, when the marble bust, or no less faithful canvass, recals the estimable qualities of the persons represented, whose memory, united with that of their virtues, is thus bequeathed to him for ever*! The conviction, to which such reflexions unavoidably give birth, leaves no more satisfactory proof to be desired.

Dismissing then, as points on which no question will arise, those several positions, viz. 1st, that the Arts of Design hold a place in the progressive refinement of a nation; 2dly, that they exist in England; and, 3dly, that they operate to the general advantage, in proportion to the aid they have received, and adequately to their state of advancement; it remains to be next submitted to consideration,

* The following elegant passage is very forcible in its expressions on this subject. "Amavi consummatissimum juvenem tam ardenter, quàm nunc impatienter requiro. Erit ergo pergratum mihi effigiem ejus subinde intueri, subinde respicere, sub hâc consistere, præter hanc commeare.—Et, si defunctorum imagines domi positæ dolorem nostrum levant, quantò magis eæ, quibus, in celeberrimo loco, non modo species et vultus illorum, sed honor etiam et gloria refertur?—PLIN. *Jun.* lib. xi. epist. 7.

whether, as the benefits, derived from their actual state among us, are proportionate to their present degree of cultivation, their farther advance would not equally be attended with correspondent superior advantages.

On this point some degree of difficulty rests. There has existed partially a notion, that all the *uses*, to which the Fine Arts can be applied, may be obtained from their inferior branches; and that it is possible, therefore, to encourage them sufficiently to answer fully those material purposes, without entering on the solicitude of a farther cultivation of their highest pursuits. This is an opinion very likely to be inconsiderately formed; but it is built on too narrow a foundation not to be quickly overset by reflexion. If cultivation be useful, why not cultivate to the utmost? why sit down contented with subordinate advantage? If, therefore, this should prove an error, arising merely from the want of due examination, we shall find ourselves safely on the road towards the final question, which will then include the whole point at issue respecting the active encouragement of the

Arts; namely, whether, seeing that they produce effects proportionate to their cultivation, and that their farther advances in England may justly be expected to produce farther advantages in a similar or greater proportion; whether, on these grounds, it be not for the benefit of England, and consequently worthy to be regarded as an advisable public measure, that *the utmost means of assistance, conducive to the perfecting the Arts of Design among us, should be put into immediate action.*

What measures would best contribute to furnish those means of assistance, the wisdom of our Parliament is competent to decide. Some few premises may be safely laid down for consideration, from what has been already stated.

1st. If the higher provinces of the Science of Design be successfully cultivated by men of great talents, the improvement of taste, and its moral direction, are insured; virtuous mental pleasure is produced, ingenious labour is rewarded: besides which advantages, innumerable channels, opening as from a fountain-

head, will diffuse an improved knowledge, both of form and colour, into every department of trade and commerce, which is in any wise connected with the uses of either.

2dly. If the cultivation of the higher provinces of Design be kept unmixed with any of its subordinate branches; that is, if the artists employed in them be not either tempted or compelled to descend to frivolous employment, and to waste their time and abilities in the decorative branches immediately connected with trade, the source will continue pure, and the public benefit always new and equal. This is a point, in which the splendour of the Arts is connected with their public utility.

3dly. If, on the contrary, the highest powers of genius are not *directed* to the highest pursuits of Art, that excellence, which is the source of its utility, (both moral and commercial,) will not be completely attained; if they are not *confined* to them, the source cannot remain pure and undiminished*.

* Farther remarks, on this topick, will be found in the following work.

4thly. It may, therefore, be conceived a necessary organization of the political uses of the Arts of Design, that a distinct class of artists should be constantly employed in their higher provinces; viz. of works of public history, or other equal subjects; that other artists, either not attaining eminence in their attempts of so high a nature, or not directing them that way, should find adequate employment and subsistence in the inferiour and decorative branches; and that artists of the latter class *only*, should be called on to communicate such assistance to our manufactures, as trade may require.

It might be well worthy of the bounty of the Government, or of the British Institution, to obtain a distinct history of *commercial art*, and of the degrees of skill, and artists, employed in manufactures. Such an account would probably lead to the greatest improvement in all of them. Much intricacy of research would be requisite in examining the connexions of the various parts; but they are all accessible to diligence, and would not fail to reward inquiry.

Another task, less obvious to general investigation, presents itself; to trace the means, which lead to the accomplishment of the sources of excellence in the higher provinces of Design, which are comprised in the title of the *Fine Arts;* the indispensable support of all the advantages which can accrue by means of the subordinate channels. It is to this object, that the inquiries of the following pages are directed.

A just encouragement of the Fine Arts, (without taking into view the consequent utilities which have been spoken of,) will, it is presumed, be at present considered worthy of national attention, even by the most scrupulous speculatist. Even if the question of their encouragement be not applicable to *every* country, it cannot but be acknowledged peculiarly applicable to our own, in the present period of our progress. Our character among nations is that of a philosophical, reflecting people, propagating and diffusing the light of Science; and, to use the words of our Spanish admirers, "the eternal model of

human civilisation*." But our prosperity and our luxuries have fully kept pace with our moral improvements; and whatever doubts the most austere philosopher, or hesitating speculatist, may entertain with respect to the advantages or disadvantages of refinement, he cannot but feel convinced, that, in a nation already rendered highly luxurious, every advance in refined pleasures will be found to diminish the encroachments of gross sensuality. Hence at least, it becomes of real advantage to society; and even supposing still farther, that the highest aims of Painting, on which Painters ground so much of its claim to importance, namely, the effect of pictures on our moral sentiments, should be regarded as doubtful, that doubt, in the present state of our kingdom, would be an idle one, as to the positive utility of the Fine Arts; because, whatever side we may take with regard to their pretensions, we must equally be compelled to acknowledge, on the ground already

* See Spanish Papers in 1811.

stated, that, as the country is certainly luxurious, the admiration and cultivation of them ought to be nationally encouraged.

But the improvement of our delights is, in fact, one of the moral utilities of the Fine Arts. Other modes of their moral utility will arise for our farther consideration. On the whole, the policy of employing, and the justice of rewarding, virtuous talents, the pleasure which the Arts impart, the splendour which it is in their power to confer on a nation, their moral uses, and their influence on manufactures and commerce, establish the acknowledged grounds of their public claim to cultivation. There is also another use, viz. their political use, questionable as to its magnitude only. This has been hitherto little examined, but will appear, from example, to be materially (and, perhaps, inseparably) connected with their progress to eminence. The subject will be particularly considered in the latter part of this work.

In confidence, therefore, of the strong support, which such an inquiry will not fail to receive, whenever it shall be publickly made;

and in union with the solicitude, not of the British Institution alone, but likewise of a still larger class of the community, that the subject may at some time, near or distant, present itself to the mind of a Minister of Great Britain, it is proposed, in the course of the following survey, to notice occasionally the methods which have been employed to sustain the progress of the Arts of Design in other countries, to examine how far those methods are applicable to ourselves, how far measures the most conducive to the perfecting the Fine Arts among us have already been adopted, in what degree they necessarily depend on the aid derived from the State, and in what degree they are themselves the concern of the State.

In the discussion of the points above proposed, will be comprised a brief view of the fundamental causes of the celebrity, which has attended the great exertions of the Fine Arts at certain distinct periods of time, in Greece, Italy, and France, regarded as *epochs* in the history of those countries themselves, no less than in that of Painting and Sculp-

ture: and the means will afterwards be considered, by which it is in the power of England to assume, in her turn, an equal ascendancy of fame in those Arts, as well as to derive from them an equal portion of essential utility to the State.

As the whole of the subject, here proposed, is designed to be treated with a reference to the advancement of knowledge in our own country, it will be arranged under the following heads.

1st. The *Rewards* of *The Arts of Design* in England.

2d. The *Patronage* of *the Arts of Design* in England.

3d. The *Ultimate Prospects,* and probable *Epoch,* of the *Arts of Design* in England.

It is only requisite previously to remark, that, in treating of these topicks, no attempt has been made at any regular progression of arguments, but that the several chapters will be found to contain, under detached heads, such reflexions as the subject occasionally calls forth.

PART I.

OF THE

REWARDS OF THE ARTS OF DESIGN

IN ENGLAND.

Vernique, jam nimbis remotis,
Insolitos docuere nisus
Venti paventes.

Hor.

OF THE

REWARDS OF THE ARTS OF DESIGN.

CHAP. I.

OF THE STATE OF PUBLIC KNOWLEDGE, AND DISPOSITION IN REGARD TO THE ARTS.

" Gemmas, marmor, ebur, tyrrhena sigilla, tabellas,
Sunt qui non habeant, est qui non curat habere."

In order to examine with fairness the Rewards of Painting and Sculpture in England, it may be requisite previously to notice the present state of the public disposition towards the Arts in general, and particularly in relation to the *Arts of Design*.

Public knowledge and esteem of any Art, have a twofold action toward it. They incite to excellence, and they produce reward. They even appear, when rising to any high degree, to constitute a part of the reward.

For it must be recollected, that in proportion to the cultivation and refinement of the people, among whom the Arts have shone, have been at all times the ambition and the exertions of the artists. Sophocles, or Euripides, called to recite their dramas before the assembled Judges of Elis, felt their minds excited to transcendent excellence. Virgil, inflamed and awed by the polished eminence of the Augustan Court, and conceiving the efforts of his utmost skill unequal to the ordeal of the living taste, left behind him the most perfect arrangement of poetical composition. "Si quid est," says Martial, "in libellis meis, quod placeat, dictavit auditor*."—Raffaelle, when he executed the admirable Paintings of the Vatican apartments, held in his view the elevating favour of a *Rovere*, or the intellect of a *Bembo* and a *Medici*, the presiding judges of his performances†. Reynolds

* "Whatever may be found pleasing in my little volume, has been dictated by the hearer."—*Epist. ad Priscum.*

† A similar sentiment dictated the expression of Raffaelle in his well-known letter to Count Baltassar Castiglione, (in which he speaks of the idea of female beauty in his own mind.) "He

painted to satisfy, or rather to delight, a *Burke*, a *Goldsmith*, or a *Johnson*. Demosthenes poured forth the torrent of his eloquence in defence of public liberty, to men who carried patriotism almost beyond mortality. Phidias, while his works arose to astonish the beholders, found himself responsible to his enlightened protector for the justice of their fame; and Zeuxis, Apelles, Lysippus, Praxiteles, and the illustrious train of Grecian artists, painted and wrought, to earn the applause of the most exalted judgments*, and the accurate taste of a whole people†.

fatto disegni in più maniere sopra l' invenzione di V. S., è sodisfaccio a tutti, se tutti non mi sono adulatori; mà non sodisfaccio al mio giudizio, perche temo di non sodisfare al vostro." —*Life of C. Castiglione, prefixed to Il Cortegiano.*

* The assemblage of splendid talents, which graced the reign of Alexander, is attributed by Plutarch not to the patronage only of that Monarch, but to his eminent judgment of the excellences of Art. He considers the most excellent among the artists of that day, as being not so much "in the *time* of Alexander as in *consequence* of Alexander" οὐ κατ' Ἀλέξανδρον, ἀλλὰ δι' Ἀλέξανδον. —*Fortune or Virtue of Alexander*, book ii.

† No circumstance, connected with the Plastic Arts, can more strongly show the refined state of the public mind at Athens, than the anecdote related of Pericles by Plutarch, relative to the mag-

The Fine Arts, as we call them, by a term adopted from the French *(les Beaux Arts)* are made to consist of Painting, Sculpture, Musick, and Architecture*. In our own idiom, with a juster view of their relative qualities, the more enlarged class of THE LIBERAL ARTS comprehends Poetry, Musick, Oratory, Painting, Sculpture, and Architecture†.

nificent works on which, it is well known, that great Statesman had employed a large part of the common people.

As the Orators of the opposite party were continually inveighing against him for having squandered the revenues of the Republic, he, one day, asked the people, in a full assembly, whether they thought that his expenses in the public works had been too great. On being answered in the affirmative, "Then," replied he, "those expenses shall be *mine*, not *yours*; and I will have *my* name inscribed on the public buildings."—The people of Athens felt the rebuke; and, unwilling to relinquish their share in the glory which he had procured for the State, voted to him the unrestrained use of the public treasures.—*Life of Pericles.*

* To this list our light-hearted neighbours have added "*La Danse*;" an innovation, to which the yet surviving sentiments of our sturdy ancestors will with difficulty be brought to yield.

† Other divisions have been assigned to the Arts. Dr. Henry, in his History of England, divides them into two classes; the *useful*, and the *pleasing*. This division does not appear to imply a sufficient distinction. They are all more or less useful; and all more or less pleasing. I am inclined to think, that when we

Poetry has been, for a whole century *, and *Musick* for a much longer period †, established among us with such appropriate honours, as are every where esteemed their due accompaniments, as well as the best incitements of genius to superior effort. The youthful student of Poetry receives the seeds of instruction under the auspices of the State. He imbibes its precepts in the bosom of our Universities. He there also enjoys a foretaste of its mature honours, in the prizes adjudged to juvenile skill; consequently on which, when his exertions are displayed in the wider scenes of life, he meets the attention of those, who were his fellow-students, and thence finds the avenue of fame opened before him.

The musical composer also invests himself with honours in our Universities; he receives at their hands that title of degree, which suffices to give him distinction through life.

speak of the *Fine Arts*, in regard to Painting, Sculpture, and Architecture, we mean nothing more than the *finer parts* of those Arts, as distinguished from the more *ordinary* ones.

* See Dr. Trapp's preface to his *Prælectiones Poeticæ*.

† Simon de Tustude is mentioned as eminent in that faculty, in the reign of Edward the Third.—See GUTCH's *Annals of the University of Oxford*.

Of the art of *Oratory*, which, although not formally taught, enters into various studies, it is superfluous to state the honours acquired by early proficiency. It obtains its respect from claims of far higher importance. It lays open the paths of eminence at the bar and in the pulpit, and takes a share in all the arduous courses of competition for the dignities of the State.

Architecture and *Sculpture* have never, for any long period, laboured under disrespect in our country. The latter suffered, for an interval, in common with Painting, but sooner recovered a portion of its lost honours; although it is true, that it was honoured in the hands of foreigners only, residing among us. From the time of Charles II. the succession of eminent favourite Sculptors is traced through a long list of foreign names; and a strong prepossession in their favour has continued down to our own day, and almost to the present moment *.

* Cursory Strictures on Sculpture in England, by John Flaxman, R. A.—*Artist*, vol. i. No. 12.

The first encouragement given to English Sculptors was in the reign of our present Monarch, George III.

Painting is just beginning to respire from an oppressive weight of neglect and obloquy, under which it has long laboured, at first from the influence of superstitious prejudices, and afterwards from that of mistaken pride and affectation. It has experienced, in common with the other Arts of Design, the fostering hand of the Sovereign in his Academy. It may at present be said to be rising gradually into public esteem, and to excite, at length, some small portion of national interest.

The general disposition of the English people towards the Arts, is to be regarded as it relates to two classes; one, which, from the advantages of education, may be expected to form a just estimate of their value; and another, of whom no such expectation can reasonably be formed.

One of the great purposes of education is, to open the mind in such a manner, that it may be at all times ready to receive the seeds of instruction, not more for the increase of our improvement, than of our delight. The refinements of virtue and pleasure are felt by none but those of cultivated minds. A perfect

system of education would, therefore, embrace all objects of human knowledge, without partiality to any; but, in regard to established systems, the most perfect is only so comparatively. The education of England is, probably, as enlarged, as that of any other country in the world; and the genius of the people continues, every day, to extend its circle and its uses. In proportion as real knowledge advances, prejudice retires.

It will be remembered, that in the early part of the last century, the GUARDIAN, in the excellent opening of his work, professed his design, to consider with particular attention the circumstances relative to those, who excel in *mechanicks*, at the head of whom, "to show his honour of them," he places the *Painter*. "This gentleman," says he, "is, as to the execution of his work, a mechanick; but as to his spirit, his conception, and design, he is hardly below even the poet in liberal art."—"It will be," he adds, "from these considerations, useful, to make the world see, that the affinity between all works, which are beneficial to mankind, is much nearer,

than the illiberal arrogance of scholars will at all times allow."

From the concluding sentence of this passage, it seems evident, that, in the higher ranks of literary education, there prevailed, at that time, an unwillingness to admit the pretensions of any branch of study or knowledge, in which the students in those ranks were themselves uninstructed; and this cause, though referred to by the Guardian on account only of the detriment, which it occasioned to mechanical science, may not improperly be conceived to have operated very powerfully in maintaining, and even in prolonging to our own time, some of the greatest difficulties, which have retarded the advancement of the Arts of Design.

The origin of the prejudices, then existing on the subject of Painting among scholars, has already been stated in the Introductory Part. But neither did they want the strength of learned precedent. Seneca (a name of no small classic authority) has expressly chosen to reject Painting and Sculpture from the list of the Liberal Arts. "Non enim adducor," says

he, " ut in numerum liberalium artium Pictores recipiam, non magis quam Statuarios, aut Marmorarios, aut cæteros luxuriæ ministros*." There are few declarations more positive, in regard to the professions here mentioned, especially if the passage be taken singly; though it must be owned that the severity of the sentence, (as far as it refers to them in particular,) is not a little abated, when we find that it stands in a chapter, of which the whole reasoning is directed to a general depreciation of all other studies, in comparison of *philosophy*†.

A doctrine in some degree similar, and fully as extensive, seems to have been in favour with Plutarch, who asserts, in one of his introductory periods to the Life of Pericles, that the admiration of the works of Phidias

* " For I cannot be brought to admit Painters into the number of the Liberal Arts, any more than Statuaries and Marble-carvers, and other ministers of luxury."

† " De liberalibus studiis quid sentiam, scire desideras. Nullum suspicio, nullum in bonis numero, quod ad æs exit." Such is the opening of the Epistle, the whole of which is observed to be of a rhapsodical cast.

and Polycletus, or of the poems of Anacreon, Philemon, or Archilochus, cannot produce, in ingenuous minds, any desire to be either Phidias and Polycletus, or Anacreon, Philemon, or Archilochus; and that it by no means follows, that we are to look up with respect to those celebrated men, merely because we receive delight from their productions;—a prejudice surely entitled to high precedence*!

There is no reason to think that the authority of Seneca was of sufficient power to banish from the Roman Court the Arts, of which he spoke so contemptuously; or that the strictures of Plutarch deterred genius from attempting to rival the honours of Phidias and

* Plutarch, in this passage, places the arts of Poetry and Design exactly in the same degree of estimation; as he also does on other occasions. The classic reader will recollect, that in his little tract of "Directions to Youth for reading the Poets," he calls the Art of Poetry, "ἀντίστροφον τῇ ζωγραφίᾳ."

The resemblance between the two arts is, indeed, every where discernible. It is easy to remark, that in the Introduction to Dr. Blair's Lectures on Rhetorick and Belles Lettres, there is scarcely a single eulogium, employed by that perspicuous writer on the study of Literature, which might not be equally applied to that of Painting.

Anacreon: but whatever influence such doctrines might, in *their* time, have acquired, or to whatever extent they may, in later times, have aided the current of popular disfavour towards Painting, it is certain, that the force of unjust prejudices is at length abated, and that the "arrogance of scholars," no longer "illiberal," recognises "the affinity between all works which are beneficial to mankind." The result of much candid discussion seems to be a general acknowledgment, that the state of the Fine or Liberal Arts in any nation, is to be regarded as a criterion of national refinement. How far the abatement of scholastic or other prejudices has been owing to an enlargement of our studies, and a more generally diffused acquaintance with the principles of the several Arts, is a subject which may naturally lead the reader to farther reflexion *.

* In the passage of Seneca, quoted in a preceding note, the introductory turn of his remark, "Non enim adducor," shows that the writer had to contend with a contrary opinion, then prevalent with regard to Painting, and the other Arts there specified.

The descendants of Seneca's countrymen have given to the

A few years before the Guardian opened his career, the Art of Poetry had been admitted to its distinct honours in the University of Oxford. Dr. Trapp, who was chosen its Professor, delivered his first lecture in the year 1707 (or 8)*.

The claims of Musick had, indeed, been admitted at a much earlier period. In the reign of Edward III. a learned Professor has been mentioned, as eminent in that faculty in the University †; but its specific honours were allotted to it at a later date ‡.

The obvious usefulness of Oratory, and a long confirmed sense of its extreme advantages, seem to have rendered any stimulus to the study of that art superfluous, and to have

Arts of Design the appellation of "The Three Noble Arts," (Las Tres Nobles Artes.) The Latin of modern Rome terms them, "Bonæ Artes."

* That the Aonian Muse should not earlier have received the marks of appropriate homage from the University, is an exemplification of the slow steps by which an enlarged national taste makes its advances. — See HUME's *Sketches of Man.*

† See note † in p. 57. ‡ See Appendix, No. 3.

superseded the necessity of any distinct provision for its advancement; for there appears no Professorship of Rhetorick in either of the two Universities of England; although, at both, the appointment of a Public Orator sufficiently proclaims the opinion of its importance.

The study of the Arts of Design, with circumscribed appointments and inferiour provisions, appears just now to feel "the sacred influence of light," the returning *dawn* of protection. The Discourses of Reynolds have awakened a sentiment, which will not easily be extinguished; and the lectures of successive Professors contribute to clear the path, by slow degrees, for a more general information and acquaintance with the subject.

These reflexions lead to the consideration of the other part to be naturally sought for in the higher classes of education, the *knowledge* of the Arts.

Although the esteem of every art is necessarily consequent on the knowledge of the art itself, and in some degree proportionate to it, yet esteem, and particularly public esteem, is

in this case by no means confined to the same bounds as knowledge. The knowledge of any branch of Science may reside with a few only; while the esteem generated for it by the influence of those few, will extend to a very numerous circle. The general knowledge of the Liberal Arts, therefore, even in the higher classes of life, is, for obvious reasons, very inferiour to the esteem of them. In each and every one of them, are required either the indefatigable efforts of diligence, or the most favourable opportunities of study, in order to attain that degree of acquaintance with their powers, and their productions, which enables the student to form a right judgment concerning them, and by which alone he can be said to possess a knowledge of them *. The degrees of this study, and consequent acquaintance with its several objects, will be regulated by the varying opinions and desires entertained of them by individuals.

* Τὸ τὸν ἀνδρίαντα ὡς δεῖ κατασκευάσαι, τίνος σοι φαίνεται; ἀνδριαντοποιοῦ· τὸ δ' ἰδεῖν ἐμπείρως, ὠδεμιᾶς σοι προσδεῖσθαι φαίνεται τέχνης; προσδεῖται καὶ τοῦτο.—ARRIANI *Epict.* lib. ii. c. 24.

Oratory, being the most fraught with public advantages, is probably the most generally felt, and best understood, of all the liberal Arts, among the English youth at large.

Other Arts are more or less attended to, as circumstances influence the student; and a more or less clear judgment is proportionately formed of them. The judgment of a large class of men with regard to Musick, may be conceived to be well formed, owing to the great extent of general application, which lately prevailed, to the study and practice of that Art.

The greatest difference in the actual degrees of acquirement by study, and consequent acquaintance with any of the several Arts, is found to exist in respect of those two, which in all other points seem most connected, and appear to bear the nearest resemblance to each other;—Poetry, and Painting (or *Painting and Sculpture*, considered as *one*).

In consequence of the Art of Poetry having been adopted among the studies of our regular education, the knowledge of it, as might be

expected, has been deeply cultivated among us; its nature, its properties, its rules, its growth and progress, have been ably investigated and explained in our language. The publick lectures, annually delivered at the University by men of eminent learning, and attended by all that is promising in youth and literary study, would not fail, even if there were no other source of instruction in Poetry, to instil a general knowledge of the subject; whereas, from Painting not forming any part of our regular public instruction, the reverse may be asserted respecting that Art. Of its nature, its properties, its growth, or progress, we may be said, without much hyperbole, to be, if not wholly ignorant and unlettered, at least very unlearned. The discourses and lectures delivered, for some years past, at the Royal Academy, have indeed given a check to the overflowing tides of ignorance, in which the *Leviathan* sported; but the authority of the President's and Professor's chair extends as yet over a small circle, and cannot be expected, for a long time, to acquire general influence sufficient to remove the clouds that

obstruct the view of inquiry, and to raise the public mind to a just conception of the Art.

It might naturally be imagined, that the great similarity of the sources, which minister alike to either Art, as well as of the end proposed by both *, would induce an equal conception of their constituent qualities. But what can be more widely different, than our judgments in this respect!

What state of acquaintance with the Art is requisite, in order to form a legitimate judgment in Painting, is a question, which has of late awakened the pride of the artist, and the jealousy of the connoisseur. It may probably be reduced to a few simple theorems.

1st. Judgment must arise from knowledge. Where truths are not intuitive, there can be no knowledge without previous study.

2d. The *mode* and the *degree* of study, requisite to acquire a judgment of Painting, form then the whole ground of the question.

* Εἰ δὲ ὁι μὲν χρώμασι καὶ σχήμασιν, οἱ δὲ ἠθμασι καὶ λέξεσι ταῦτα δηλοῦσιν. ὕλη καὶ τρόποις μιμήσεως διαφέρουσι, τέλος δὲ ἀμφοτέροις ἓν ὑπόκειται.'— PLUTARCH.

3d. There are two divisions of study, requisite to form a just judgment of all the imitative Arts.

The one bears a reference to the *Art*, and consists in learning to compare the merits of different performances, one with another. The other bears a reference to *Nature*, and consists in learning to compare the degree of resemblance in the work to its prototype, in whatever manner existing in Nature.

4th. In the former of these divisions of study, it is requisite to proceed so far in the practice or experiment of the Art, *as to perceive its difficulties*. It is not necessary to *conquer* them; that would form the *artist:* but to know of what kind they practically are, is indispensable in the critick, who, it is evident, can form no scale of the merit of the artist, unless he be able to appreciate his achievement *.

* This point is obviously of importance, as will appear from the following acknowledged fact. The more perfect any work of Art is, the easier of imitation it appears to the unpractised eye. The novice in design sits down in the Academy to make a drawing of the Medicean Venus, or the Apollo, because he conceives them to be the most within reach of his comprehension.

In the latter division of study, it is only requisite to contemplate and observe the forms and combinations of natural objects, so as to be able, at any time, to bring the representations of them in Painting to a definite standard of resemblance to their originals. The objects of Nature not being every where equally present, and their combinations being still less so, the standard must be fixed in the mind by contemplation, and must be constantly referred to, in order to ascertain the value of beauty, expression, and composition, in works of Art*.

* "μετα τέχνης ἕκαςα ὁρῶντες." — LUCIAN *in Zeuxide.*

"εἴς τις τῶν περὶ τὰς τέχνας σοφῶν, καὶ ἰδόντων σὺν αἰσθήσει τεχνικωτέρα τὰ τῶν δημιουργῶν ἀνιχνεύειν θαύματα."—CALLISTRATUS.

"Ii, qui pictoriæ artis opera inspiciunt, imaginativâ facultate indigent. Nemo enim rectè laudaverit pictum equum, nisi qui animal illud animo concipiat, cujus similitudinem pictura exprimit."—APOLLONIUS *apud* PHILOSTRATUM.

"Quumque perfectum accuratumque picturarum admiratorem veras omnium rerum species animo concipere, conceptasque ad examinanda pulcherrimæ artis experimenta advocare oporteat, manifestum etiam est neutrum horum sine virtute imaginativâ effici posse."—JUNIUS, *de Pict. Vet.*

It was for the purpose of laying up mental stores of this

5. Of these two divisions, the latter regards chiefly imitation.

The former, besides the imitative powers of Art, comprises the whole train of professional objects of acquirement. It comprehends form and colour, harmony and chiaro-scuro, invention and selection, arrangement and composition; and also that particular department (or office) whether of genius or judgment, which consists in the adoption of subjects, that are peculiarly appropriate to the individual Art, because peculiarly suited to meet and satiate its individual powers.

6. The essential value, therefore, of works of all imitative Art we learn, as far as imitation is concerned, from an accurate comparison of them with their prototypes in Nature, whether in her positive forms, or her possible combinations. Their comparative value, in all the different bearings of professional skill, we learn from an appreciation of the scope which the effort of the artist embraces, and of the

nature, that Junius conceives the admirer of Painting to seek the solitude of retirement, and there employ the eye and the fancy in contemplation on the works of Nature. — See book i. chap. 5.

difficulty which he has subdued. And to these are to be added the value of his choice, in the *mode of representation*, which comes under the province of taste. This forms the whole of the study requisite to acquire an unprofessional knowledge of the Arts of Design.

Reasonings of this nature, it is obvious, are equally applicable to the attainment of judgment in Poetry as in Painting; and it can only arise from the different degree of our general acquaintance with the two Arts, that they are admitted in the one, and overlooked or rejected in the other.

CHAP. II.

THE SUBJECT CONTINUED.

THE difference in degree, with respect to our general acquaintance with the two Arts of Poetry and Painting, will be still more strongly felt, and more justly appreciated, if we contemplate the results derived from it, in the effects produced on the publick disposition towards their Professors in our own country.

Poetry is so well understood among us, that its just degrees of excellence are readily ascertained, and appropriate praise is bestowed on every production of merit, which issues from the press. We have known how to receive with distinction, in their own day, the various powers of Gray, Mason, Goldsmith, Cowper, Cumberland, and Burns. None of all these writers were reviled, or pursued with the envenomed shafts of malice, in the same

degree as Dryden and Pope; none have been unnoticed and neglected, like Milton.

The more recent energies of the Muse arise with no less of public regard. We discuss individually with warmth, and estimate collectively with candour, the contending merits of our living bards. We appreciate, probably with tolerable accuracy, their just value; and though we may not boast an age surpassing all former æras of Poetry, we should hear with indignation, that every puny wit of France, or rhymer of Italy, was indisputably superiour to them. This just attention to our native Poets has become general since the dissemination of the principles of their Art by various channels of public instruction.

In Painting, again, exactly the reverse has happened in all points. With respect to that Art, criticism is in the state, in which it was in regard to Poetry, in the time of Milton and Dryden. Who inquired into the youthful powers of Gainsborough in landscape*? Who

* This eminent Painter, whose contempt for the follies of mankind kept even pace with his acute observation of them, was so disgusted at the blind preference paid to his powers of portraiture,

defended even Reynolds from the carping tongues of ignorance and malevolence*? Who regarded Wilson? Who smiled on Barry? We declare that Painting and Sculpture are now at the highest pitch to which they have ever advanced in England; and we probably declare the truth:—but who, even a very few years since, would have dared to mention a single English Painter, as comparable to the established Masters of a foreign school? In the somewhat more favoured Art of Sculpture, scarcely five years have elapsed, since, on occasion of voting a statue to Mr. Pitt in one

that, for many years of his residence at Bath, he regularly shut up all his landscapes in the back apartments of his house, to which no common visitors were admitted. The landscape, that first found its way into any collection, was purchased of him by the late Henry Hoare, Esq. of Stourhead, on a friend's *recommendation!!* and so little even then was the merit of Gainsborough duly estimated, that Mr. Bampfylde, a dilettante in Painting, being on a visit at Stourhead, offered to *mend Gainsborough's sheep*, by repainting them, and was allowed to do so. They have been restored to their original *deficiencies*, by the taste and good sense of the present possessor of that beautiful place.

* I feel myself bound, on recollection, to notice that the late Lord Orford, in a preface to one of his volumes of *Anecdotes*, assumed somewhat of this friendly office.

of our Universities, a proposal was made to invite to England a Venetian Sculptor, little known among us by his works, though celebrated by the reports of travellers. A firm persuasion of the necessity of such an invitation, for the purpose of executing so important a work, and a want of acquaintance with the Art which was to be employed in it, are the only motives, which can, with any degree of candour, be supposed to have influenced the movers of that proposition. Within the dignified shades of cloistered retirement, Sculpture, a stranger to the schools, was known only by historical tradition; and, unfortunately, the pages of history recorded too many examples of foreign Sculptors employed on the great publick works of England: whence the incompetence of our countrymen might naturally be inferred *. Any other motive would be inconsistent with that spirit of

* Fortunately, the amiable character of Canova preserved the honour of our University. With the candour and temperate judgment, which, no less than his professional abilities, adorn the first Sculptor of Italy, he declined the splendid task, contented with the patronage of his own powerful Mæcenas, and

patriotism, which must ever actuate the great national body of an University. But it is a circumstance, which cannot be considered without a sigh. Those, to whom it is principally desirable that the Arts should be known, and from whose applause, grounded on a due acquaintance with them, their highest wreath of honour would be obtained, regarded them as aliens in their land*!

There is yet another instance to be recorded in the same Art; but it is almost of too pathetic a nature to take a place in the course of common discussion. This instance was *Proctor*—the victim of exalted and disappointed hope. His story is extraordinary; and it is so

accompanying the acknowledgment of the honours offered to him, with an equal acknowledgment of the talents of our native Sculptors.

* The labours of Dr. Clarke, it may well be hoped, will be useful in dispersing a very material part of the prejudices which have prevailed among us. The examples of Grecian skill, which he has with so much laudable zeal contributed to procure for the University of Cambridge, may, perhaps, serve to show that Italian refinement is not so much nearer, as has been supposed, to real excellence, than English simplicity.

little generally known, that the reader will perhaps pardon digression on the occasion.

Proctor was a Student in Painting in the Royal Academy. At the time of the annual competitions for prizes, he, one year, presented both a drawing and a model, from the life, for the premiums of the silver medals, and he obtained a medal for each. The present President of the Academy, struck with his merit, took proper means of communicating to him his advice to undertake some historical subject for the next Exhibition. Accordingly, Proctor sent to the Academy the model of "Ixion on the wheel," which was so highly approved by the Members of the Council, that it was, by their orders, placed in the centre of the Library, separate from all the other models, and secured from risk of damage. The work was greatly and universally admired, and was purchased by a friendly patron of the Arts.

In the following Exhibition, Proctor, encouraged by success, sent a group of "Pirithous slain by Cerberus," which was not less admired

than the former work, and was purchased by the same liberal patron.

In a third year, conceiving his powers to be strengthened by experience, he undertook a much larger group of "Diomedes, King of Thrace, torn to pieces by his own horses." This masterly work obtained a degree of admiration far surpassing that bestowed on his former models, but by no means exceeding its merits. In professional judgments, it rivalled the powers of Michael Angelo, and stood inferiour to Phidias alone*.—But, alas! the admirable group found no purchaser. At the close of the Exhibition, it was carried back to the house of the Sculptor, who, stung to the heart with disappointment, instantly with his own hands broke the model to pieces.

From this period, Proctor appeared no more at the President's house, where he had, till now, become a frequent visitor. On inquiries being made, it was reported, that he

* Mr. West, who, in the most affecting manner, related to me these anecdotes of Proctor, assured me, that his sentiments of the Diomedes were such as I have stated, and that "no praise could be too great for it."

had lately been met very meanly dressed, and apparently labouring under the greatest dejection of spirits. A farther research ascertained, that, after the unexpected neglect of his last work, he had abandoned himself to inactivity, having taken a lodging at sixpence per night in a garret in Clare-market, supporting himself on no other food than dry biscuits, and resorting to the neighbouring pump for his only liquor.

Deeply affected by this account, the President hastened to propose the consideration of Proctor's state to the Council of the Royal Academy, where it was immediately moved, that he should be sent to Italy by the Academy, with the usual pension, and that fifty pounds should be moreover allowed to him, to make the necessary preparations for his journey. This motion being carried, he was invited to dinner by his friendly protector, and, after dinner, the resolutions of the Academy were communicated to him. Proctor listened to the report with extreme emotion. It was settled that he should instantly prepare for his journey in company with the Presi-

dent's son. Every thing conspired to elevate hope, and to promise satisfaction. The probable day of departure was named, and the grateful Proctor took his leave.

About a week after this arrangement had been made, a friend of Proctor's, who lodged under the same roof with him, was announced at Mr. West's house. The door of the study was opened with eagerness, and the visitor was seen advancing along the gallery, with tears in his eyes, and with a countenance full of sorrow and dismay. He came to relate that poor Proctor was no more. He had suffered from no particular attack of disease; but his exhausted and languid frame had not been able to support the sudden reverse, which the favour of the Academy had produced in his situation and his feelings. The unceasing agitation of his powerful mind had overwhelmed his strength, and he had died that morning! — Such were the talents, and such the history of Proctor. — Who, that feels for his country, will not tremble, as he touches the connecting thread of the two instances, which have just been related? Was Canova

to be sought in Italy, and Proctor to die unnoticed at home?

To heal the scars of these wounds in national character, a numerous association of men of rank and erudition has lately advanced, as defending and patronizing Arts, which partly in themselves, and more in their professors, stood (among the established and surrounding honours of all others,) alone calumniated and slighted. The English Painter is at length allowed to believe, that he is not necessarily precluded from excellence by climate and constitution*; and although there are yet many, who refuse to adopt the

* The ridiculous dogmas of Du Bos and Winckelmann, on the subject of atmospheric and other physical obstacles to genius, have been long overthrown; but disdainful criticism has by no means lost her powers of *brilliancy*. The following more recently imported sentiments are fit to be received with no less *admiration*, than those of the above mentioned criticks, whose opinions they may even be said to surpass in *refinement*.

" Les monumens d'Athenes arrachés aux lieux pour lesquels ils etoient faits, perdront non seulement une partie de leur beauté relative, mais ils diminueront materiellement de beauté. Ce n'est que la lumière qui *fait ressortir* la delicatesse de certaines lignes et de certaines couleurs: or, *cette lumière venant à manquer*

benevolent creed of the new school, there is reason to hope that the spirit of patriotism is effectually roused, and that the hitherto insuperable modesty of Englishmen will at length be prevailed on to allow to their countrymen the possession of as much talent and genius, as to their neighbours*.

Still the Arts of Painting and Sculpture, find in a very narrow circle, even among the

sous le ciel d'Angleterre, ces lignes et ces couleurs disparoitront, ou resteront cachées."

The above remark is on the subject of Lord Elgin's removal of the Marbles from the Parthenon.

In speaking of the Engravings in Stuart's Ruins of Athens, the following remark occurs:

" Le crayon et le burin Britanique n'ont point assèz de netteté pour rendre les lignes si pures des monumens de Pericles. Il y a toujours quelque chose de vague et de mou dans les compositions Angloises. *Quand la scene est placée sous le ciel de Londres, ce style vapoureux a son agrèment, mais il gâte les paysages eclatans de la Grèce."—Voyages, &c. de Mr. Chateaux Briand.* Poor England!

* This amiable but dangerous quality of *public modesty* has no where shown itself in so inconceivable an excess, as in the provinces of the Modern Drama, and the Modern Arts of Design; and I doubt whether this be not as strongly and as peculiarly the *English Malady*, as any disorder which has ever borne that name.

higher classes, that knowledge and esteem of their powers, and that just disposition towards them, which are at once their excitement and reward. The almost inconceivable misappre-

In the complaints of Horace respecting the Criticks of his time, he levels his satire against one of those *Hyper*-judges, who thought every work of former ages preferable to those of their own:

> " Qui redit ad fastos, virtutemque æstimat annis,
> Miraturque nihil, nisi quod Libitina sacravit:"

but he did not conjecture the greater extent of this *critical disease*, under which we in this Island have laboured, and which may with as much propriety be adduced to prove the unpropitiousness of the air and climate to genius, as any of the fanciful symptoms so copiously discovered by the *excellent* and *candid* Philosophers of the Continent in the last century:

> " Quod si tam Graiis novitas invisa fuisset,
> Quam nobis; quid nunc esset vetus?"

In a very ingenious work lately published on Gothic Architecture, the Author has furnished us with another striking proof of this national quality. He is of opinion, that all the researches of the curious, concerning the origin of that species of Architecture, known vulgarly by the name of Gothic, have been directed erroneously, and that it originated *in our own land*. His argument certainly receives a strong confirmation from this peculiar trait of our character. There is no nation on the globe, who having a title to such a discovery in the Arts of Design, would not in so long a period have asserted it,—except our own.

hension, not only of the less obvious aims, but of the most common and familiar objects, of Painting, in a very numerous class of spectators *, has an unfortunate tendency to chill

* A gentleman, whose superiour attainments have raised him to very high distinction, asked me a few years ago, whence it happened that a Portrait, before which we were sitting, and which was represented looking at the spectator, should continue to look towards him equally, in whatever part of the room he placed himself?—To his strong understanding it was only requisite to reply by another question; "Since the object on the canvass before you is the mechanical delineation, or diagram, of an eye whose pupil or sight is turned towards you, *what would be the name of the art*, which would cause a change in those lines, merely by changing the place of the spectator?—The question of this gentleman was the mere result of a void in the mind in regard to the Art of Painting. This instance is by no means singular.

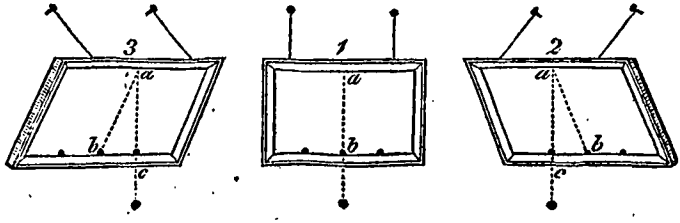
The *truly wonderful* wonder excited by the *Miraculous "Entombing of Christ,"* has been the jest of every novice in Painting, and is another instance of the little degree of acquaintance with the powers of Art, in a large class of educated life. Many persons were not only unable to perceive that the subject of their astonishment was an ordinary and unavoidable effect of linear perspective, but they could not yield their belief to its *possibility* of arising from that cause.—All reasoning is necessarily vain, where the grounds of the reasoning are either unfelt or disallowed.—Such persons will wonder to the end of their lives. It is but fair, however, for their consolation from *fears of magic*, to state, that in the picture just mentioned, in addition to the

the ardour of Art, inasmuch as it presents an insurmountable bar to the diffusion of sentiment by its utmost exertions. That bar can never be removed, unless by a more general

linear accuracy with which it is drawn, a very dexterous and ingenious management was used, which contributed to the illusion of the eye.

The picture (though not at first sight *obviously*) was sloped forward at top, so that, as the spectator changed his situation in the room, the same parts of the picture did not appear to his eye under the same perpendicular lines, and of course what appeared to fall directly under a point in the centre, when he stood directly fronting the picture, appeared to the right or left of that central point, according as he moved to the right or left in the room.

This may be easily demonstrated. Suppose a perpendicular line suspended from the point *a* in the centre of the picture, and let the point *a* represent the head of the Christ, and let the point *b* on which the perpendicular line falls, represent the left heel of the same figure, or any other supposed part of the body in a direct line under the head:



When the spectator stands in front of the picture, and of the supposed line *a b*, he sees it as it is above described, and as it is shown by No. 1; because, as the picture is sloped forward

instruction of youth in the rudiments of Design; a regulation, of which there is at present no apparent likelihood, although it is difficult to assign any solid reason, wherefore Drawing should not form a part of our ordinary school-exercises. The uses to which it serves in the lower stations of life, and the refinements to

through its whole length equally, no variation then takes place in the appearance of that perpendicular.

Now, let the spectator move to the right; a perpendicular line supposed to fall from *a*, will no longer appear to his eye to pass through the point *b*, but to fall on the left of it at *c*, and of course the point *b* will appear to have shifted to the right, or to have followed the spectator; as in No. 2.

But let the spectator move to the left of the picture; the effect will be as shown by No. 3; exactly the reverse of what it appeared to him when on the right, as the point *b* still follows him, and now appears to the left of the perpendicular; which is the required *wonder* of the work in question. The effect produced on the eye by this method is considerable; but it is trivial, in comparison of that which *necessarily* results from the skilful use displayed in this picture, of the rules of perspective, and of the gradations of colour.

In Italy, where Painting is somewhat more familiarly known, this picture is not said to have produced any sensation of astonishment.

A second *wonder* of the same nature is said to have lately made its appearance in London, the unwearied receiver of every thing that is marvellous.

which it leads in the higher, are incontrovertible arguments *.

Let us next turn to the disposition shown toward the Arts, among that class of society, which is necessarily supposed destitute of opportunity to form, either from observation or study, a just estimate of their value. It

* See Papers, by T. Hope, Esq. and B. West, Pres. R. A. —*Artist*, vol. i.

A plan of general instruction in the rules of Design, seems to have been originally in the contemplation of *The Society for the Encouragement of Arts*, as appears from the following paragraph in its first resolutions.

"And it being the opinion of all present, that the Art of Drawing is absolutely necessary in many employments, trades, and manufactures, and that the encouragement thereof may prove of great utility to the public; it was resolved to bestow premiums on a certain number of boys or girls under the age of sixteen, who shall produce the best pieces of Drawing, and show themselves most capable when properly examined."

Extract from the Minutes of the Society.—See EDWARDS'S Introduction to his *Anecdotes of Painters.*

Barry, whose zeal for his Art was of the most ardent kind, was perhaps instigated by a similar desire for the general diffusion of a knowledge in Drawing, when he offered, by advertisements in the public papers, "to give instruction in the Art of Design to any Nobleman or Gentleman, who might require such assistance."

See EDWARDS'S *Anecdotes of Painters*, p. 299.

is evident, that example must here give the preponderating bias. The knowledge of the Liberal Arts will here scarcely amount to any describable sum; but attention and esteem for them will be proportionate to their influence on the higher ranks.—The demands of those Arts which claim respect by acknowledged rights, will be readily conceded by the mass of mankind placed in a subordinate station. With those not equally authorized, the case will be different. If an incompetent knowledge of Painting and Sculpture subsist in the minds of the enlightened and superiour classes of life, what surprise can be excited by a confused chaos of sentiment in the inferiour classes? The pressure of crowds admits little scope for the refreshments of taste. Would it be absurd to state, that within the walls of the great city of London, scarcely more than one individual of a thousand feels the slightest solicitude concerning the Arts just mentioned, whether they exist or are unknown in the country *?

* The reader is requested to keep in mind, that in remarks of this nature, the Arts of Sculpture and Painting are always in-

——— "To Britons full
The Goddess spreads her stores; the secret soul
That quickens trade; the breath unseen, that wafts
To them the treasures of a balanc'd world:
But Finer Arts (save what the Muse has sung
In daring flight above all modern wing)
Neglected droop the head."

THOMSON'S *Liberty.*

Yet that the neglect, described by the Poet, arises from no intentional disregard to the Fine Arts, no want of benevolence in the bosoms of our citizens, is evident from the assiduity with which they have followed the example of the Parliament, in the commemoration of Heroes and Statesmen by the hand of the Sculptor.

With regard to Painting, what reason shall a busy multitude discover, for supposing it to form any necessary part of the objects of publick interest, while the Government of the country gives no example of attention, scarcely takes notice of its existence?—Far be it, then,

tended to be spoken of as they exist in their highest classes; viz. of History and Poetry.

from any one to infer, that, in the neglect of Painting, the citizens of London are neglectful of a known duty. The only inference that can be justly drawn, is, that they are unapprised of the existence of *any* duty with regard to the cultivation of Painting*. Did they once feel the cultivation of that Art to be incumbent on them, who can hesitate in asserting, that there is not a city in the world,

* The following circumstance may not unaptly be supposed to indicate the general degree of estimation of the Arts in London.

When one of the late annual reports of the state of the public circumstances was made in France, and published in our papers, distinct mention was found in it of the works of Painting and Sculpture which had been carrying on during the preceding year, and of the general advancement of those Arts, as one of the points of national progress, in which the publick were interested. But so little, it would seem, do the Arts form any essential concern of the public in London, that in the immediately subsequent reflexions of several of our news-writers (who can scarcely be supposed ignorant of the general sentiments of their readers) on the various points which they conceived to be of importance in that report, no notice whatever was taken of that part, in which the Arts were spoken of. It did not possess sufficient comparative interest, to claim a single remark of any kind or degree,

which would more strenuously concur in promoting its advancement?

An inadequate state of publick knowledge concerning the Arts, tends at all times to impede the hopes of summary achievement in their highest excellences. With regard to those of Design, no one can reasonably doubt, that in England a growing desire towards them is discoverable in a great part of the nation; but it is desire immature, uninformed, unauthorized. We judge of them as yet only by their surface. We have been habituated to regard their productions as the efforts of dexterous ingenuity, and little more. In a national view, we do not appear to have yet reflected, that the foundation of their excellence must be laid in general, regular, and permanent study *; that their highest beauties are not superficial, that they do not originate in the hand, that they will never start out of ignorance; that although their seeds are sown by the immediate bounty of

* Quæ porro Ars statim fuit? quid non cultu nitescît?
QUINTIL. ix. 4.

Providence, their maturity is neither a gift nor an inspiration beyond the ordinary processes of NATURE*.

* Non cum animis artes cœli ex penetralibus ceciderunt; sed exquisitæ et natæ sunt in terris hîc omnes, et cum processu temporum paulatim meditatione conflatæ.—ARNOBIUS, lib. xi.

CHAP. III.

EXCLUSION OF THE ARTS OF DESIGN, IN THEIR HIGHEST BRANCHES, FROM THE ORDINARY METHODS OF NATIONAL PROSPERITY AND AFFLUENCE.

" ——— Cities, full
Of wealth, of trade, of cheerful toiling crowds,
Not dreaming then of Britain's brighter fame!"

THOMSON.

WE come now to consider the rewards, appropriated to the Arts of Design in England.

The prosperous advance of every undertaking, not deriving its support from any peculiar degree of protection afforded to it by a Government, must principally depend on its power of connecting itself with the general resources of the country in which it is carried on; resources founded on the habits, temper, and general dispositions of the people.

Now, a man must be very little given to reflexion, who does not perceive, that from the

relative situation (whether natural or political) of this Country, the great basis and spring of its resources, as long as we remain in the zenith of our glory, must be Commerce. Admitting, therefore, the axiom above proposed, whatever in this country can annex its success to the success of commerce, will rise with little effort, and as little chance of failure, to its highest point of elevation; whereas, what derives its prosperity and exaltation from other sources, will incur great risks, and will need very extraordinary exertions for its support.

Under this statement, it is to be feared that the prospects of the Arts of Design in England, as far as regards the *facility* of rising to eminence in their highest provinces, may be asserted to be of the most inauspicious kind. Accumulation of wealth, improvement of manufactures, and cultivation of such of the sciences as are useful and applicable to the necessities of life, are all the immediate objects of commerce; because wealth, manufactures, and inventions subservient to daily

wants, will always find an extensive welcome among the various inhabitants of the globe; and none of these points of commerce can be said to be totally separated from the progress of the Fine Arts: but it is no less distinctly true, that none of them are essential ingredients in the *nature* of the Arts, and therefore cannot essentially conduce to their rise or growth, when regarded solely in their primary provinces; that is, in the provinces of history and poetical conception; the only ones in which they are now treated of. In the improvement of manufactures, the Arts of Design have a very material connexion, by means of their several subordinate branches; and in all those branches, as they are departments attached to commerce, the Arts in England may be expected to flourish, as they actually do, with the appearance of spontaneous advance. Herein they become useful, if not to the abstract necessities, at least to the required luxuries of life; on which an enlarged commerce greatly depends. But, in their highest sphere, the case is totally different:

they there greatly augment and exalt our pleasures, but add nothing to the positive uses of our physical existence.

It is the more necessary to maintain this distinction, since, with the hope of ingratiating the concerns of the Arts with the vulgar and the powerful, frequent endeavours have been used to establish a theory of mutual dependence between the Fine Arts and the trade of a country. The distinction is obvious: trade is, or may be, connected with the subordinate provinces of design; it is influenced by them, and may influence them in return; but with the higher province it has no *immediate* connexion whatever. From that province can only be derived a superiour excellence, capable of being engrafted on the subordinate branches, and thence subsequently transferred to trade.

It is, in fact, a very distinguishing and powerful property of the Art of Design, when risen to eminence, to contribute, in greater or less measure, to the treasure of every State, and the wealth of every commercial nation; as the history of several countries, since the

revival of Painting at Florence, will abundantly testify.

At that period, Commerce, in Italy, was at as low an ebb as Painting; and the bad taste, which prevailed in every article of manufacture, being nearly equal throughout the Continent, offered no incitement to the merchant to traffick in other countries with the products of his own. A general poverty of style, and crowded ornaments which overlaid, instead of enriching, the labour of the artisan, were the only remarkable features of almost every work of mechanical industry *. But no sooner had the Arts of Design begun to enlighten the horizon, than the aspect of the scene was suddenly changed. Florence, assisted and animated by their opening powers, even in the midst of civil broils and sanguinary wars, directed her industry to the improvement of manufactures, and became the *emporium* of other kingdoms. Every material of labour

* Dechazelle. *Discours sur l'Influence de la Peinture sur les Arts d'Industrie Commerciale.* — Question proposée par l'Institut National.

acquired, by the influence of Design, a value wholly independent of itself, and far surpassing its own price. New manufactories were established. Her works in gold and silver, under the hands of Benvenuto Cellini and his contemporaries; her jewelry, her vases, her stuffs, her furniture of all kinds, found their way, first to the neighbouring courts, and thence to every part of the globe *.

When Raffaelle, rising from the Tuscan horizon, shone in the brightness of his zenith at Rome, the influence of his mighty genius pervaded and swelled the streams of commerce. The earthen-ware now known by his name, ennobled by beauties before unseen, was sought with avidity; and the tapestry of Flanders gathered splendour from his Designs,

* "L'orfèvrerie signala la première, et avec le plus de succès, les heureux efforts de la renaissance des Arts. Les grands Peintres Florentins ne dédaignoient pas de retracer, d'après les modèles antiques, des bas-reliefs que les Baccio Baldini, les Maso Finiguera, les Cellini, et autres habiles orfévres, modeloient ou gravoient sur les ouvrages destinés aux Souverains. Le goût en ce genre suivit constamment, depuis cette epoque, la rectitude, ou imita les travers du genie de la Peinture."—DECHAZELLE. *Discours, &c.*

and those of Giulio Romano and others of his school.

Allured partly by the fame of the Artist, and partly by the important utility of the Art, Francis the First, of France, attempted to draw Leonardo da Vinci to his Court, and prevailed; though at too late a period of that great Painter's life, to derive the hoped-for advantages to the country. Primaticcio, and Rosso*, however, followed, eminently schooled in every thing that related to ornamental magnificence; and their designs, imitated in every manufacture of France, raised her to a rivalry with Italy in works of elegance. Succeeding Painters prolonged the strife†.

* "*Le Rosso* concourut, avec le Primatice, à faire pénétrer l'influence de la Peinture dans tous les ateliers: comme dessin, elle épuroit les formes, varioit les combinaisons; comme couleur, elle revêtoit de teintes brillantes les plus tristes surfaces, et elle communiquoit ainsi aux différens produits de l'industrie, ses illusions les plus seduisantes. Ce fut elle qui inspira les ouvriers, que Bernard Palissy sut employer à émailler ses belles poteries: enfin la Peinture enfanta, dans tous les genres, des merveilles, qui attestèrent bientôt la magnificence et le génie du Souverain."—DECHAZELLE. *Discours, &c.*

† "Jean Cousin, Peintre Français, herita des divers talents du

In Flanders, it is naturally to be concluded, that Rubens lighted anew the torch of ingenious industry in the workshops of the artisans; and that in their tapestries, their carpets, their laces, in every thing in which the Art of Design could insinuate itself, the designs of his school contributed to render them famous through Europe.

Under the administration of Richlieu, in France, the influence of Design begun to be again felt in the manufactorial industry of Paris. A goldsmith, of the name of Claude Balin, enriched his works with new beauties, which he drew from the pictures of Nicolas Poussin, and from the remains of Grecian Sculpture. The result corresponded with his wishes: an activity, unexampled in his department of trade, was instantly conspicuous*.

Primatice, et la fécondité de son art fut également favorable à l'industrie commerciale.···On le voyoit, tour à tour, retracer sur la toile les grands événemens de l'histoire; peindre sur les vitraux des temples les fastes de la religion; embellir la demeure des rois de meubles sculptés d'après ses desseins, et décorer ingenieusement les cuirasses et les épées des héros français. Il enrichissoit la batterie des fusils et des carabines de figures chimériques," &c. &c.—DECHAZELLE.

* Ibid.

The successors of Richlieu extended the same influence to the mercantile interests of that country. "About the year 1667, France, in the ministry of the sharp-sighted Colbert, set on foot the famous tapestry manufactures at the Gobelins in Paris: for this end procuring from all parts drawers, designers, painters, dyers, and engravers; also workers in gold, silver, ivory, brass, &c. &c. which, under the direction of the famous Le Brun, were brought to great perfection, and thereby much money kept at home, which was before sent abroad for such like ornaments and curiosities *."

This general activity of the ministry, in applying the powers of Painting to the purposes of manufactures and trade, gave to various productions of France that decided beauty, which became the cause of so much envy, and so much lavish expense, in all other countries. It conferred on the nation that extensive prerogative, which has been denominated *fashion*. For, why did the fashion of French manufactures prevail over others, but

* Anderson's *History of Commerce.*

on account of their superiour taste and elegance? and to what were their superiour taste and elegance owing, but to their constant communication with the sources of Painting, and to the infusion of excellence through that channel?

"The lustre of our manufactures," says a French writer before quoted, "and the prosperity which every where attended them, corresponded to the degree of influence which Painting possessed over them."—"In fact," he adds, "every vessel of silver and gold, of porcelain or common clay; our jewels, arms, furniture, cartoons for tapestry, chintzes, laces, ribands, millinery *(ouvrages de modes,)* embroideries, gold and silver tissues, experience more or less, in the hands of the workman who fashions them, the salutary effects of that influence *."

In our own days, the rival competitions of England and France, formed under the eye of the returning Arts, have raised the manufactures of either country to a celebrity,

* Dechazelle.

which renders them the objects of universal desire. From the designs of David, the classical Painter of France, every article of household furniture has received the stamp of grace, and attained a value beyond all former example. In England, the industry of Wedgewood transferred to his earthern wares the forms of all that Grecian and Etruscan taste has recommended to use or luxury; regular artists of merit were employed in making his designs; and the enormous preponderancy of his manufacture sufficiently declares the wealth which it has added to his country. It became immediately an object of rivalry to France; and the porcelain of Sevres, and the tapestry of the Gobelins, have equally increased in attraction*. The beauty of the stained papers,

* " Les Anglais ont, les premiers, emprunté les formes, qui se retrouvent dans les monumens de l'antiquité, pour les porter sur les produits de leurs manufactures de poterie. Ils surent donner du prix à de simples vases de terre, quand nous conservions encore dans ces objets, que l'art peut embellir, le goût factice et dépravé.....Mais depuis que l'école de Vien a propagé l'heureuse imitation des modèles antiques, nos manufactures de porcelaine ont cessé de montrer ces inventions puériles. Des formes aimables et commodes, inspirées par le besoin, et décorées avec

and the printed linens of both countries, rivalling, in colour and design, whatever the most ingenious labours and sumptuous looms of India have produced, have been wholly owing to the same diffusion of the light of Painting *. That Art seems to say to the invention of the

grace, ont fait disparoitre ces bizarreries; la main même de la Peinture étend sur la porcelaine le vif émail, qui rend cette poterie si précieuse.....Les manufactures nationales de Sèvres éblouissent aujourd'hui nos regards. Dans ces Peintures ravissantes, ainsi que dans les tentures des Gobelins, et les tapis de la Savonnerie, ce n'est plus l'industrie commerciale, c'est, pour ainsi dire, l'art de la Peinture lui-même, qui est sorti de son atelier, pour se prêter aux fantaisies du luxe."—DECHAZELLE.

* The French assume to themselves the whole merit of this branch of manufacture, and the success consequent on it.

"L'influence de la Peinture, qui s'exerce dans toute son étendue dans ce genre d'industrie, communique à ses produits un attrait vraiment magique: cet art, comme un vrai Protée, se métamorphose sans cesse; et plus il se renouvelle, plus la fantaisie s'y attache. Figures, animaux, fleurs, architecture, paysages, chimères mêmes, tous les objets de la nature, tous les rêves d'une brillante imagination, sont representés sur ces frêles tentures avec une séduction, qui réveille sans cesse les desirs du consommateur. Ce genre, *inventé par les Chinois, apporté par les Anglais, et perfectionné en France*, forme en ce moment une branche de notre commerce industriel, aussi active qu'intéressante."—DECHAZELLE.

artisan and the manufacturer; "Behold what you can reach!" and to the wealthy and tasteful purchaser, no less forcibly; "Behold what you desire!"*

In another department of trade, what value have not the labours of the Painter and the Engraver added to the splendid editions, both in England and France, of the most distinguished works of classic literature?

But what branch of manufacture does not feel the influence of Painting? Jewelry, dress, arms, furniture, carriages, houses, ships, coins —all feel the result of the existing state of Design. Our coins, indeed, form a most important concern also of another nature. Ask of the medallist, by what means the counterfeiting of a coin is most likely to be prevented? he will tell you, that there is but one effectual mode, namely, that of engraving it in such a superiour degree of excellence, as shall set at defiance the imitation of ordinary workmen. But if this method be really effectual, or if it be attended with the most favourable chances

of success, can the moralist give a satisfactory answer, why, while the miserable man, impelled by penury or error to counterfeit the money of the realm, meets death for his offence, this most probable mode of prevention has not been regularly applied*?

It might, perhaps, be at the first view conceived, that, in order to make a drawing for an urn or a cream-jug, a sofa or a carpet, it is not necessary that large sums should be expended to nurture the progress of elevated science, and that the spirit of a Raffaelle, or a Michael Angelo, should be waked anew. But the reference of the subordinate branches to the higher principles of design is plain and easy; since Experience, the great instructress, has here disclosed a lesson, which renders all other explanation unnecessary. Whatever happy and gifted appearance the various practice of manual ingenuity may assume, it has been evident from facts, that the native

* In the only instance, in which the talents of our present eminent Gem-sculptor have been employed on the current coin, viz. the last new eighteen-penny pieces, I am told that no counterfeits have yet been found.

talents of ingenious artisans are only fully unfolded, and brought to the exercise of their full utility, when the study of another class of men has disclosed the principles of their respective arts. The numerous kinds of commercial industry, which feel the influence of Painting, have remained, and will again remain, confined within very narrow bounds, whenever deprived of the extensive resources, which are placed at the disposal of the workman by the superiour advances of Genius in the knowledge of Design and Colour.

Hence it will be seen, that the inspiring auspices of the present genius that has astonished and terrified Europe, are not confined to the parade of empire, in the protection afforded to the Arts, and the conspicuous honours paid to their higher pursuits. They have in view not the splendour only, but the utilities of the nation. They seek to effect a renovation of the sources which fertilize commerce; by securing to accomplished Art the perfect freedom of its efforts, and placing it beyond the reach of subordinate temptation. The successful precedents of Francis the First,

and Louis the Fourteenth, have furnished to a deeply contemplative mind a sufficient ground for the present action of the French Government in this respect. That it is directed to the improvement of the nation's commercial interests, the question proposed by the Institute, "of the Influence of the Arts of Design on the Commerce of a country*," is ample proof.

But what the Arts of Design thus bestow, they must not hope to reap. Commerce, (except as it contributes generally to the strength of the nation, which protects them) possesses in itself neither power nor appropriate means

* "*Quelle est l'influence de la Peinture sur les arts d'industrie commerciale? Faire connoître les avantages, que l'Etat retire de cette influence, et ceux qu'il peut encore s'en promettre.*—Paris. An. xiii. 1804.

This question was proposed at a time when Colonies and Commerce were held to be desirable objects to the French nation, and when a writer on the above question did not hesitate to quote the following sentence: "Quel pouvoir supérieur a rassemblé, vêtu, civilisé les peuples?" (s'écrie l'Auteur de *l'Histoire des Etablissements des Européens dans les Indes.*) "C'est le Commerce, répondent à-la-fois tous les hommes éclairés."

to raise them to eminence in their highest provinces. On the contrary, the result of wealth, which has been shown to accrue from their superiour cultivation, by means of the consequent diffusion of excellence through their subordinate and marketable branches, is the immediate point in which they endanger their own stability, and tend to destroy themselves. The improvements flowing to manufactures, may be considered as one of the great *drains* of Art; and the more copious the streams that are sluiced from the head, the sooner the fountain may be exhausted. The danger at least is signal, and will be inevitable, unless there be, in some other part, an adequate guard established, to keep the sources either constantly pure or frequently renovated; —a renovation, which can only be effected by a recurrence to the fundamental principles of excellence.

The natural process of events, viewed under this aspect, will, in some measure, account for the gradual decay of Painting in Italy, and still more clearly for its decline in France,

until the late strenuous attempts of the Government of that country to renovate the primary sources of Art.

In Italy, after the diminution, and almost total extinction, of her political weight, the influence of Painting showed itself, indeed, in very few instances of such manufactures as compose the articles of common intercourse among nations; but it was led by the peculiar genius of the State into a channel of a distinct kind, in which the Art itself was reduced to a trade, and became, as it were, its own manufacture. Every convent and every chapel was necessarily furnished with an altar-piece and other pictures; and a sort of religious manufactory was thus established, in which the meanest Painter could earn his bread, and the most excellent could acquire nothing more. Into this channel were gradually drawn all the feeble remains of declining skill and science; and the increasing languor of the State allowed of no efforts for renovation. The artist, content to be regarded with the smile of complacence by his superiour in rank, voluntarily

forgot the poverty of his employment; and the enervated Art sunk finally in oblivion.

France, ever the busiest nation in enterprise, as she furnishes the most lively examples of the employment of the Arts in the service of commerce, exhibits also the strongest proofs of their declining by the same means. No sooner had the aspiring genius of Francis the First called the talents of other countries into his kingdom, than the active spirit of the Government began to aim at directing them towards the *uses* of the nation, as has been seen in the application of Primaticcio's designs. But the imported Art, while by its influence it strengthened the commercial efforts of the kingdom, became itself proportionally impaired. Jean Coussin, the successor of Primaticcio, though celebrated for the versatility of his talents to every purpose of industry, has left a name of little professional note.

The source of those streams, which nourished commerce, experienced a partial renovation from the pure and elevated studies of Poussin, who, as well as Le Sueur, fortunately remained,

in spite of every temptation, inaccessible to the approaches of the commercial spirit. But the powerful talents of Le Brun, who succeeded them, were mixed with the profitable but corruptive leaven; and, from his example, the Art degenerated, in the hands of succeeding Painters, into mere fantastick frippery.

Napoleon appears, in this respect, to have fallen into the same errour as his predecessors in the patronage of the Fine Arts, viz. that of employing the highest artists in the offices of the subordinate branches. *David* has been employed, as Primaticcio and Le Brun were, in making designs for decorative ornament and household furniture. This method is destructive of permanent advantage to the country. The abilities of a Painter, capable of the higher pursuits of Art, should be kept in suitable and corresponding paths, and the subordinate channels left to others of less exalted powers. The conduct of the French ministry in this instance has, perhaps, been the cause, that their school of Painting never proceeded farther in its advances towards excellence.

In a country constituted as our own is, the advantages accruing to manufactures and commerce from Painting, expose the Art to a still more fatal danger—they may possibly operate as a cause of *premature* decay. The commercial spirit is a busier spirit than ambition itself. It watches more constantly, it operates more numerously: its endeavour is, to draw every talent, whether mature or otherwise, into its *immediate* service; and it effects its purpose by instilling the wish for lucrative indulgence—the *Capua* of the Arts and Sciences. Metaphysical writers, or writers affecting to be thought so, may assert the influence of *climate;* but the moral system of every country is far the more powerful agent in its operation on genius. We have seen the musical talents of Italy subside, in London, in the traffick of a warehouse.

It is by no means here meant to assert, that it is unfitting for Painters to receive great pecuniary rewards for their labours, or that their talents would be prejudiced by them. Such suggestions are the language of oppression or of ignorance: the great wealth, attri-

buted by writers to Zeuxis, and some other excellent Grecian Painters*, will suffice to controvert the ungracious sentiment. Yet it is useful to be remembered, that their wealth was merely the *consequence* of their eminent fame. Riches were so little the primary object of their pursuit, that it is recorded of Nicias, an Athenian Painter, that, when he might have sold a picture, which he had just finished, to a foreign Sovereign for a large sum, he chose rather to offer it as a gift to his native country†. A similar anecdote is related of Polygnotus, who assisted in painting the portico at Athens, called the Ποικιλη. How great soever were the importance and value of his works, he refused all payment for them; a disinterestedness, amply recompensed by fame, and by the grateful acknowledgments of his

* For an account of the very great prices paid to many of the Greek Painters for their celebrated works, see JUNIUS, book ii. chap. ix. *De Picturâ Veterum*. The reader will find them partly mentioned in the ensuing chapter.

† "Athenis est ejus *Necromantia Homeri*: hanc vendere noluit Attalo regi talentis sexaginta, potiusque patriæ suæ donavit, abundans opibus."—PLINY, lib. xxxv. c. 11.

country *. Zeuxis himself, after he had once amassed the wealth ascribed to him, determined no longer to receive money for his pictures †.

Other great artists of Greece appear to have lived and died eminently poor. Felibien says, that Lysippus, the eminent Sculptor, expired through want, neglecting the means of subsistence, from his intense application to his Art; and that Myron, no less celebrated than the former, died so poor, that no one thought it worth while to appear as heir to his property ‡.

Under whatever shape the desire of money may be disguised, if it be the *motive* of the Painter's industry, it is a motive at variance with, and counteracting, his elevation in Art. It tends to make him hasty in his labours, and

* Pliny, lib. xxxv. c. 9. Plutarch also, in his *Life of Cimon*, thus mentions Polygnotus, painting in the Pœcile gratuitously;

" Ὁ Πολύγνωτος οὐκ ἦν τῶν ζαναύζων, ἀδ' ἀπ' ἐργολαβίας ἔγραφε τὴν ζοὰν, ἀλλά προῖκα, φιλοτιμούμενος πρὸς τὴν πολίν."

† " Postea donare opera sua instituit, quod nullo satis digno pretio permutari posse diceret: sicuti Alcmenam Agrigentinis, Pana Archelao."—PLIN. lib. xxxv. c. 9.

‡ Entretiens, tom. i.

lightly satisfied with his work; and, in short, occupies his mind with an object separate and distinct from his Art itself. The sentence passed by Horace on the candidate for an immortal wreath of Poetry, is no less applicable to the Painter *. Money is to the Arts, what fame has been said to be to eloquence. "The only valuable fame," said Cicero and Lord Mansfield, "is that which *follows*, not that which *is followed*." The wealth, which accrues to the Painter, in consequence of his excellence, is in the highest degree respectable and advantageous to him; but the pursuit of wealth is his certain ruin. He who labours for notoriety or for money, will generally, with due industry, become notorious and rich; but, if he be a Poet or a Painter, his merits will be merely popular; he will be known to all, paid by all, living; he will be forgotten, and his works disregarded, by posterity. "The *Gaditani*," says Eustatius, "built an altar in common to Poverty and Art."

* ——— "An hæc animos ærugo et cura peculi
Cum semel imbuerit, speramus carmina fingi
Posse, linenda cedro, et lævi servanda cupresso?"
De Arte Poeticâ.

Any attempt, therefore, to connect the progress of the Arts with the ordinary channels of the commerce of England, would be so far likely to prove abortive, as it could be productive of advantage in their inferiour provinces only, and would be prejudicial to their higher ones.

There is, nevertheless, one branch of Design, in which a contrary proposition may at first view appear to hold good; namely, *Engraving*. It has been stated with great truth, that a very advantageous commerce was for many years carried on in Prints exported from this country; and it is thence, with no less reason, inferred, that the finer and more excellent the works of the English Painters are proved to be, the greater will be the commercial result of the labour of the Engraver. But this inference, just as it certainly is, by no means tends to weaken the arguments above urged; because, although prints, engraved from fine works of Painting, will be certain of finding a sale, and the sale will probably be in proportion to the excellence of the works offered to the purchaser, it yet remains equally true,

that if the desire of gain, likely to arise from such sale, be the motive for painting the works, it is an inconsistent and derogatory motive, and will impede, instead of promoting, the progress of the Painter towards supreme excellence in his profession. Sufficient proofs of this assertion were to be found in the Galleries, (however otherwise laudable) of Boydell, Macklin, and Bowyer. Even many of the Engravings, as Engravers will testify, were there deteriorated by the rigid pressure of time to meet the purposes of Commerce.

In truth, the irruption of Commerce into the higher provinces of all or any of the Liberal Arts, is greatly to be dreaded, earnestly to be deprecated. What are its baleful effects, already visible in Literature? It might appear invidious to say, that Commerce has destroyed *Learning*, in proportion as it has diffused *Literature*; but it is an obvious truth, that (if not the largest) a very large part of Literature is now reduced to *book-making*. An Author, who has once shown himself able to attract notice on one subject, is immediately sought out, and instigated by a Bookseller to write on

another; and he frequently continues, from solicitation, the performance of what ought only to be the result of feeling and mental impulse. If he will not write, he *edits*. Under the auspices of some favourite name, start up, daily, new editions of Poets, Romancers, Dramatists, and Novel-writers, to which the Editor is prompted by the lucrative offers of his employer, who thus finds the means to traffick in his fame, and to bring his name—a possession, which should be held next to sacred—into the common market.

Exclusively of such publications, to which the consciousness of well-earned fame may be supposed to stimulate attention in some degree, look at the crowded repositories—may we not almost say *manufactories*, of compilation, in which a circulating sale is, with equal industry and ingenuity, established in every street in London! Look at the torrents of science which every shop and every hour pours forth! Dictionaries, Encyclopedias, Galleries, Magazines, Repositories! Panoramical, Pantological, Allegorical, Historical, Biblical; Classic, Scientific, Graphic, Botanic; Chymical, Me-

dical, Practical, Universal! Olympus had not half so many deities, as we have instructors worthy of their protection; and the Muses, if they have preserved their chastity, must by some miracle have been multiplied—now not nine, but ninety. In this afflicting overflow of Literature, the desire of gain is the predominant motive. The *Authors* or the Editors, (as they may happen to be called,) are the organs of superiour movers, and the real Book-*makers* are the Book-*sellers*.

Add to this, the love of praise, that great stimulus to the exertions of the artist, and perhaps the spring of his excellence, although it may hold its place among a commercial people, bears no prominent part in the general concerns of commerce. The characteristick description of that people, who rose to unrivalled excellence in Painting, Sculpture, and Architecture, (nor less eminent in Poetry,) is given in these words:

"Præter laudem nullius avari."

The Romans, by the testimony of the same writer, were the reverse; and it is remarkable

that the Romans boast of no eminent native Painters or Sculptors, after the æra of the Republick, in which Fabius Pictor recorded his own victories by his pencil *. Nor did their more refined descendants aspire to form a second Epoch of Painting, until that Art had begun to receive so great a share of the homage of praise, as to render excellence in its science a practice worthy the ambition of genius.

What sentence would the satirist have passed on London? No one, it is true, will deny that a high sense of honour is universally entertained in England. Public opinion prefers it to life. Glory is followed by the Briton through tracks of extreme danger, with an ardour scarcely parallelled in any age or country. But this love of glory, as an object of essential and indispensable pursuit, is it not confined to particular classes in life? Would it wear the face of satire, to aver, that the

Pliny, speaking of one branch of Sculpture, says, "Mirumque, cum ad infinitum operum pretia creverint, autoritas Artis exstincta est. Quæstus causâ enim, ut omnia, exerceri cæpta est, quæ gloriæ solebat.—Lib. xxxiv. cap. 2.

pursuit of Praise, Fame, *merely as praise and fame*, is derided or lamented by the majority of this wealthy metropolis?

To return; it is easy, then, to perceive, from what has been stated in this chapter, that the attainment of ultimate excellence in the Arts of Design is necessarily independent of the principal sources of prosperity and affluence in our country; and that if ever they may aspire to arrive at eminence among us, a passage must be opened to them through other, more congenial paths.

CHAP. IV.

OF HONOURS CONFERRED ON THE ARTS OF DESIGN.

——— "Palmaque nobilis
Evehit ad Deos."

——— "More for glory than the small reward,
How emulation strove!"

THE reward of the Olympic Games was a simple wreath. Rewards of honour have formed a part of the policy of all enlightened nations; and it may justly be supposed, that, where the advance of the Arts of Design has been shown to be unconnected with the general sources of prosperity and affluence in the country, the State, aware that honours are the only compensation for a necessary absence of wealth, will be found to have allotted to Painters such distinctions as cherish genius, and such opportunities of fame, as at once

excite and crown its aspiring nature. This is a consideration deserving of the strictest attention.

The experience of the Naturalist demonstrates, that nothing more powerfully contributes to bring a tender and sensitive plant to maturity, and finally to perfection in its kind, than the nourishment of it by a constant renewal of materials agreeable to its original nature. In a similar manner in the intellectual, as in the physical garden, the blossoms of the tree will ever be most beautiful, when the nutrition that it receives from the care of superintendence, is congenial with its essential properties. The love of honour, if it may not be considered as innate in the breasts of men of talents, is at least the congenial attendant of that early impression on the mind, which, generally inscrutable in its origin, and indelible in its effect, alone appears to excite and direct the superiour exertions of genius: the Painter and the Poet, indeed, often turn aside from the guiding brightness of their guardian star, to seek support or ease under more ignoble influence; but it will be found

that they rarely do so, without a consciousness that they degrade, and, as it were, desert their native faculties; nor without deviating, at the same time, from the paths which lead to excellence and immortality. Necessity may sometimes chain down the reluctant spirit, and the sense of honour may remain firm and vivid, while its calls can no longer be obeyed; but on the supposition of freedom of choice and action, (and placing the candidate on an average footing with the moderate conditions of life,) it is unquestionable, that the wish, the contest for honourable distinctions only, may be regarded as the invariable test of such talents, as are designed by Providence to illumine and instruct mankind*.

* "Ambition is the stamp impressed by Heaven,
To mark the noblest minds."—IRENE.

Whatever ridicule has occasionally been cast on professions or expectations of service without emolument,

"In th' antique age,
When service sweat for duty, not for hire,"

may not this remark be found as just even in political pursuits, as in the Arts? It is a truth, and a very melancholy one, that the general desire of a party succeeding to power, has sometimes been

Distinctions, which confer a marked acknowledgment of eminent attainments in Science or the Arts, every where secure the claims of the possessor to deference and respect; just as, in other stations of life, titles and rank, (even when hereditary proofs only of merit,) are yet the agreed symbols, and, in a manner, the current and legal coin of public esteem. The coin, it is allowed, is often debased, and often counterfeited; but these circumstances produce no alteration in the value of its original standard.

If such distinctions, implying superiour merit, reflect back to the mind sensations of honour, the hope of attaining them must be found to form one of the most congenial modes of eliciting the native powers of genius *.

They may also be considered as necessary

marked by the most unqualified and voracious rush to places and emoluments. But this is the action of the *herd*. The truly exalted minds in every party have demonstrated more of ambition than of avarice. To look to no remote periods, Mr. Fox and Mr. Pitt are unquestionable examples of this assertion.

* Pendemus ex laude, atque hanc laboris nostri ducimus summam. — QUINCTIL. lib. iv. 2.

to the most salutary direction of its exertions. It is desirable, not only to cultivate the genius of our land, but to give to its cultivation a philanthropic tendency; to make it beneficial as well as powerful; and that, while it acquires the force requisite to win admiration, it should also adopt the modes most calculated to obtain an influence over the affections.—Those modes it will the most readily assume, when it looks forward to a return of favourable attention from their minds, to whom it addresses its efforts. Merit, compelled to watch and cherish in neglected solitude the germs of internal talent, and unable finally to rescue its claims from obscurity, will not indeed lose its powers, nor forfeit its essential title to superiority; but it is in danger of eventually assuming an air more savage than benevolent; of dictating, rather than persuading; of deterring, instead of inviting. If urged to contest by opposition, it too frequently deserts the paths of instruction, to obey the impulses of irritated feelings, derides or stigmatizes what Nature would have prompted it to admire, and

endeavours to subvert what it is not allowed to polish *.

These plain general reasonings will probably be admitted by all parties; by those, who think the present state of the Arts in England inadequate to their just support, as well as by those who hold a contrary opinion. Let us therefore now observe, of what nature are the rewards of honour most congenial, and, afterwards, what are those which have actually been allotted in England, to the Art of Painting.

There is scarcely any amount of honours, in reward of the Arts of Design, which is not authorized by the example of antiquity. What honours, indeed, were paid to the constructors, or the adorners, of the enormous piles of Architecture and Statuary in Egypt, History does not inform us; but those, which Sculpture and Painting received in Greece, are authenticated by numerous testimonies.

* It has been the skilful policy of our great Antagonist, to make several of the most eminent Professors in Science, and the Arts, members of his *Legion of Honour;* and I have the testimony of a Parisian, well acquainted with the actual state of Literature and the Arts in France, "*that the little bit of riband* had produced a greater effect on the exertions of the Professors, than all the pecuniary rewards which had been bestowed.

When Polygnotus painted in the Portico, before mentioned, at Athens, and refused to receive a pecuniary reward for his works, the Council of the Amphictyons, who represented the States of Greece, returned him thanks by a solemn decree, in the name of the whole nation; ordering, that in all the cities which he might visit, he should be lodged and maintained at the publick expense *.

Strabo relates, that the inhabitants of the Isle of Coos obtained a remission of considerable part of a tribute imposed on them, on condition of their parting with a picture, which they possessed, of a *Venus Anadyomene* †; and Pliny, that Nicomedes, king of Bithynia, being desirous of obtaining possession of a statue of Venus, the work of Praxiteles, which then belonged to the people of Gnidos, promised to discharge the whole debt owing by the city, if they would yield him up the statue ‡.

The prices given by Sovereigns for works of

* See Pliny; and Rollin, *on the Arts and Sciences of the Ancients.*

† Book xiv. Geogr.

‡ Book xxxvi. chap. 5. Pliny's expression in relating this anecdote is striking: "Omnia perpeti maluere; *nec immeritò.* Illo enim signo Praxiteles *nobilitavit Gnidon.*"

eminent Art, kept pace with the respect which was paid to them.

Candaules, king of Lydia, for a picture painted by Bularchus, one of the most ancient Greek Painters, paid the weight of the work itself in gold *.

A picture painted by Aristides, the Theban Artist, representing a conflict with the Persians, in which the Painter had introduced a hundred figures, (probably of celebrated characters,) is said to have been bought by Mnaso, Ruler of the Eleatenses, at the price of ten *minæ* for each of the hundred persons represented. The same ruler paid, for other pictures, prices nearly of equal magnitude †.

Attalus, the Sovereign of Pergamus, bought a picture also by Aristides, at the price of a hundred talents ‡; and the same price was paid for a single figure of a youth, painted by Polycletus ‖.

But these pecuniary rewards, although of so vast amount, appear of inferiour value to the

* Pliny, book xxxv. chap. 10. † Ibid. ‡ Ibid.
‖ Ibid. book xxxiv. chap. 8.

honours before mentioned, and to others of no less importance.

Demetrius Poliorcetes, the conqueror of united Kings, hastened, after the siege of Rhodes, from the din of war and the shouts of victory, to visit the philosophic Protogenes in his unmolested study*: and Plutarch relates, that the Rhodians sent heralds to Demetrius, entreating him to spare the work of that Painter; to which he replied, that he would rather break to pieces the images of his forefathers, than destroy the labours of Protogenes†.

Phidias was honoured by Pericles with every possible mark of esteem, and his descendants enjoyed from the States of Greece a salary annexed to the employ of keeping clean the Statue of Jupiter Olympius, one of

* Pliny, xxxv. 10. The situation of his study is even said by Pliny, in another part, to have saved Rhodes, as, it being placed on the side where alone the city was assailable, Demetrius forbore the attack, rather than run the chance of injuring the works of the Painter. Accustomed as we are to admire the importance of the Arts in Greece, it is difficult to extend belief to the whole of this anecdote.

† Plutarch *in Demetrio.*

the most renowned works of that great Sculptor. Before they set about the performance of this task, which took place at stated periods, sacrifices were offered in the Temple *.

Alexander the Great was not behind hand with Pericles in his respect for the Arts. Apelles was no less publickly honoured by him, than Phidias had been by the Statesman of Athens; and history has recorded a tribute paid to his admiration of the artist, beyond the reach of wealth †.

The same Painter, when he had finished the celebrated representation of Alexander holding the thunder-bolt, in the Temple of Diana at Ephesus, received his reward in gold *measured out*, instead of *counted*.

The veneration, in which works of the most admired skill continued long afterwards to be held, in all the cities throughout Greece, may be learned from one of Cicero's charges against Verres, in which he accuses him of having

* Pausanias, lib. v.

† See the anecdote of Campaspe, in Pliny, lib. xxxv. c. 10.

plundered, while he was Prætor in Sicily, every thing that bore the name of Art*.

The Romans, although they fell very short of the excellence of the Greeks, in the execution of works of Painting and Sculpture, were not wanting in the value which they placed on them, or the respect which they paid to them.

The principal anecdote related of Roman powers of Painting, is materially connected with its honours. Fabius *Pictor*, the head of the noble family of the Fabii, assumed his surname from his Paintings in the Temple of the Goddess *Salus*†.

* "Quid arbitramini," exclaims the Orator, "Rheginos, qui jam cives Romani sunt, mereri velle, ut ab eis marmorea illa Venus auferatur? Quid Tarentinos, ut Europam in Tauro sedentem amittant? Ut Satyrum, qui apud illos in Ædc Vestæ est? ut cætera? Quid Thespienses, ut Cupidinis signum, propter quod unum visuntur Thespiæ? Quid Cnidios, ut Venerem Marmoream? Quid, ut pictam, Coos? Quid Ephesios, ut Alexandrum? Quid Cyzicenos, ut Ajacem, aut Medeam? Quid Rhodios, ut Ialysum? Quid Athenienses, ut ex Marmore Iacchum, aut Paralum pictum, aut ex ære Myronis buculam?"

† Quid sibi voluit Caius Fabius, nobilissimus civis? qui, cum in æde Salutis, quam C. Junius Bubulcus dedicaverat, parietes

Pacuvius, the Poet, is the only respectable name in Roman Painting, after Fabius; but, by Pliny's account, the Art rose into the highest respect, when M. V. M. Messala, and L. Scipio, surnamed *Asiaticus*, commemorated their victories by Pictures, which they placed in the most honourable public situations *.

The respect of the Romans for works of Art appears, indeed, to have very greatly exceeded their knowledge concerning them. L. Mummius, the first celebrated importer of Grecian Painting, finding that a Picture by Aristides, which was exposed to sale among other booty, had been bought by Attalus at the unexpected price of six thousand sestertii, conceived it to have some secret value which he could not perceive, and refused to relinquish it, in spite of the remonstrances of the royal purchaser †.

Scipio *Minor*, (the patron of Polybius and Panætius), by a conduct directly the reverse

pinxisset, nomen his suum inscripsit. Id enim demum ornamenti familiæ consulatibus, et sacerdotiis et triumphis celeberrimæ deerat.—VAL. MAX. lib. viii. cap. 14.

See also Appendix, No. 2.

* Appendix, No. 2. † Pliny, lib. xxxv. c. 10.

of that of Mummius, showed equal honour to the Arts, and to the cities which venerated them. Having taken a town filled with Statues of Greek Divinities, which had been carried away from Sicily, he ordered, by a publick proclamation, that such cities, as were the rightful owners of the Statues, should prove their claim, and have them restored to them *.

Julius Cæsar, Augustus, Tiberius, Hortensius the Orator, and M. Agrippa, are likewise mentioned by Pliny among the admirers and liberal purchasers of various Pictures and Statues. A singular anecdote also is mentioned by the same writer, respecting a Statue by Lysippus, which seems to indicate a very great and general esteem for works of Art, prevailing among the people of Rome in the time of Tiberius †.

Nero was himself a Painter, and a patron of Painting.

But on the respect paid to Painting by

* Plutarch, *Rom. Apophthegm.*

† See Appendix, No. 2.

Antiquity, it is now, perhaps, idle to reason. In Greece, it was attributable to the highest national interest, of which any people are capable,—their Religion. In Rome, the Arts were wholly indebted for it to the characteristic ostentation of the national manners. The political difference of *present* Europe makes it necessary to regard them, in later ages, under a different aspect.

To the respect of antiquity for the Arts of Design, has succeeded the profusion of honours, bestowed on the professors of them by the various foreign Sovereigns of modern Europe. The love and protection of their rising powers, in the house of Lorenzo of Medici, were followed by the patronage of Julius II., Leo X., Clement VII., and other subsequent Popes. The Dukes of Milan, Mantua, and Urbino, the Emperors Maximilian and Charles V., Ferdinand of Hungary, Francis I., and Philip II., have vied with each other in favour and personal attention to Painters; to Albert Durer, Leonardo da Vinci, Titian, Giulio Romano, and Holbein. Rubens experienced the distinguished favour of the

Archduke Albert, and of the Duke of Mantua, and was even employed in a publick capacity, in an embassy from the Court of Spain to that of England.

The Portraits of Painters formed a part of the Gallery in the Ducal Palace of Florence.

At a later period, in France, the attention and respect offered to Poussin, are of no less degree than any which have yet been mentioned. A letter to him has been preserved, written by the hand of Louis XIII., in which the Monarch expresses the highest esteem for his character, and warmly presses his return to France, and his acceptance of the honours prepared for him *.

In the greater part of these examples, some notions of utility have been mixed with the splendour of patronage.

It has been already shown that the Sovereigns of England have not been sparing of honours either to Painting or Sculpture in former periods of our history †, and that some momentary gleams of favour have also visited

* Felibien. † See Introduction, p. 9.

them, since the disastrous period of their overthrow. To the favour of moments we owe the possession of the Cartoons of Raffaelle, and the Ceiling of Whitehall. These partial honours continued as far as to the reign of Anne, from whom the *native* talents of the land experienced a return of protection. The period in which they become the subject of our present consideration, commences subsequently to her reign.

From that time, the highest honour conferred on the Arts of Design in England, is the institution of the Royal Academy, under our present Sovereign. No longer exiles, no longer proscribed in spite of their chartered rights *, that establishment gave them a legitimate footing in the land, and an acknowledged title to its respect. Indeed, if ever the con-

* The Society of Artists was incorporated by royal charter in 1765. It was scarcely thus established, when a dissention arose, in consequence of which, at the end of three years, the seceding party had recourse anew to his Majesty, and prevailed in obtaining his patronage. This circumstance gave birth to the Royal Academy, which has no other charter than the favour of the Sovereign.

stitution of a publick body was formed for honour solely, the Royal Academy is that body. Not only the numerous cares of the President are compensated by the honour of his situation; the Professorships also have only nominally an independent salary annexed to them, the Professors earning a settled price in proportion to the Lectures read by them *. The whole of its existence is in the beam of royal favour. Yet it may be questionable whether the Academy, as far as regards its creation merely, can be considered as altogether claiming a place under the head of honourable rewards. For, although such an establishment could not be formed without partly rewarding those, who were first intrusted with the direction of it, the more essential design of its creation seems to have been, to *induce* the cultivation of Painting in England, and to promote the progress of future talents towards the deserving and attaining of rewards. And

* The courses of Lectures, as well as the salaries of all other appointments in the Royal Academy, are paid from the funds arising from the annual Exhibitions.

it will come more properly under consideration, in this latter point of view, in the next part, under the head of *Patronage*.

Similar doubts cannot be entertained concerning the personal rank conferred, either on the collective body of Academicians *, or on particular individuals of merit among them. The former cannot fail to be admitted as an unequivocal mark of respect paid to the Arts in their persons; and of the latter, it can only be called in question, whether the honour has been conferred on account of any singular work of high desert, or from the amiable partiality of the Monarch, for men, whose general character and talents were justly deserving of his esteem. But, in either case, the gift is the act of the Sovereign, who is on

* The diploma granted to every Academician, on his becoming a member of the body, has the King's sign manual, and gives him the rank of Esquire; (an honour which, by the law of our land, descends to his eldest son,) placing him next in precedence to those who hold the Degree of Doctor in the Three Faculties at the Universities. An artist who adds to this rank the merit of deserving it, may be well content as to the state in which he finds himself placed at an early part of his career.

all occasions the fountain of national honour. The honours thus bestowed, may be inadequate to the reward, but are certainly congenial to the nature, of the Arts; and they might be fully sufficient to remove some of the prejudices which have retarded the cultivation of Painting, if other impediments did not obstruct their effects.

Of farther honours of Painting, none are to be found, unless we consider as such, several nominal appointments in the list of his Majesty's household; among which, the only two that at present imply any consequent employment of the artist, are the offices of the King's *Portrait Painter*, and the *Surveyor of his Majesty's Pictures*. The former is the more important. To this appointment the successful applicant is advanced, not by publick competition, but for the most part by favour; and, having long been unaccompanied with the privilege of painting the Sovereign's Portrait from the life, it has been so little regarded as an object of fame, that the artist, if he has not disdained, has too frequently overlooked the employment, hiring inferiour Painters to

paint the Pictures required of him, at a cheap rate, proportioned to the salary of his office.—This is a circumstance doubly to be regretted; first, as it tends to convey to other kingdoms an inferiour idea of our power in the Arts; and, secondly, as it is a species of injustice, that the artist, who enjoys the nominal honour of being the Sovereign's Painter, should not also enjoy the fame, to which such a distinction might entitle him. For instance, this office was some years ago conferred on Reynolds; and no Painter in this country was ever better entitled to the honour of the nomination. But who could forbear to smile, on reflecting, that the artist, chosen to convey the resemblance of his Sovereign to foreign nations, and to latest posterity, was one, from whom the voice of the Monarch himself had never commanded his Portrait*! Yet, alas! who can smile, when he reflects that this empty compliment of office was the only resemblance of national employment, offered to

* The only Portrait of his Majesty by Reynolds, is in the Royal Academy, for which solely it was painted.

the professional exertions of that most accomplished Painter, either before or after he became the Knighted President of the Royal Academy! He, to whom Nature gave her truth, and from whose pencil she borrowed grace; he, by whom Alexander might have chosen, in the polished age of Greece, exclusively to transmit his image to future times, passed through his long career of publick admiration, wholly undesired and unenjoyed by the State, whose realms he adorned! Thus, it may be safely asserted, at least half the opportunity, offered by the life of so illustrious an artist, to raise the character of English Art, was lost to our country, for want of adequate employment to call his talents justly and fully into exertion.

The title of *Historical Painter to His Majesty*, was first conferred on the present President of the Royal Academy, and was so much the more honourable to the person on whom it was conferred, as it was an unsolicited nomination, arising from the benevolence of the Sovereign. The greater part of the other

titles of artists belonging to the household, are similarly of recent date.

These then constitute the sum of honours conferred on the Arts in England. First, the *Royal Academy:* in which the privileges of its Members are the final rewards; sanctioning merit, but leading it to no farther opportunities of support or fame, and looking forward beyond themselves to total vacuity. Secondly, the titles of offices annexed to his Majesty's household; two of which alone are necessarily followed by any demand on the skill of the Painter; and of those two, the principal in name regarded as a salary only, almost without honour! And can these be considered as adequate incitements to the genius of the land?

Before any study can be expected to attain its utmost degree of elevation among a great and reflecting people, it must be enabled to assume distinctions, suited to its progressive advance; its employment, correspondent to the several distinctions, must be conspicuous; and its pretensions to honour placed on clear and open ground.

It may be the more requisite to insist on this point, on account of some remains of unjust opinion, under which the Arts of Design still obviously labour in this country. The degree of rank or estimation, in which we hold their studies, is at variance with the terms in which we speak of them. We call them *Liberal Arts;* but how can that study be deemed liberal, which is unconnected with established liberal education, and in which no person in the liberal classes of life would professionally engage? The father, who would even ambitiously bring his son up to the practice of Physick, or the Law, will hesitate to make him a Painter, or a Sculptor.

There exists an obvious distinction on this point. Our present system of opinions allows Painters to be of a liberal class, but will not allow men in the liberal classes to be Painters. Indeed so little have the distinct provinces of Painting been hitherto made the subject of attention by the discriminating classes of society, that its mental part, and its mechanical, continue to be spoken of under the same denomination; and *a Painter* is

a term, equally expressive of the man who fills the mind with the awful exhibitions of the Sistine Chapel, and of him who covers the wainscot or the walls of our houses, to secure them from the injuries of smoke and rain. That both are adepts of the same Science has before been stated: that their employments are decidedly different, needs not to be stated at all.

There is, no doubt, a reason to be given, which will be esteemed (if not by the Philosopher, at least by many who are not Philosophers,) of a still more substantial nature, wherefore an English gentleman should not consider Painting as an eligible employment for his son; viz. the impossibility of connecting its highest pursuits with the ordinary channels of wealth; a fault, as has been shown, inherent in its nature. For this reason, many situations in life are preferred for our children, which, if honour be regarded *abstractedly*, it is difficult to esteem more creditable to the holders; but they are productive of immense opulence; Painting, comparatively of none.

Waving then the injustice of prejudice of

every kind, there are found to be two rational grounds of objection, which may prevent an English gentleman from considering Painting to be an eligible profession for his son; and both these grounds are relative to the consideration of its honours. The first and principal is, the total want of any object of adequate importance, to which the views of the professor can be directed, as in other pursuits *. His alternative is solely an active life of Portraiture for the multitude; a subordinate accomplishment of Art, and still more subordinate occupation, when viewed by the eye of an ambitious mind; or a contemplative life of Historical Painting, for his own domestic approbation: a mode of employment which, though without blemish, is yet seldom found to contain any powerful stimulus to exertion, and in which the chances of satisfac-

* If the various denominations of Historical Painter to his Majesty, Sculptor to his Majesty, Marine Painter to his Majesty, Landscape Painter to his Majesty, &c. &c. denoted any real or regular employment of the Painter or Sculptor, necessarily consequent on his appointment, the objection here stated would be in no small measure obviated.

tory achievement are proportionally diminished.—On this ground, Painting manifestly labours under an inferiority to the other liberal professions.

The second ground of objection, is the one before hinted; viz. the great uncertainty of ever acquiring even an ordinary competency by the practice of Painting; an objection, to which (contrarily to the former) it stands exposed in *common* with every other profession, and which therefore would be no sufficient obstacle, if success, once accomplished, brought the profession within view of any highly honourable situation, as is the case in other professions in England. But of this, it has been shown above, no prospect whatever exists. Being without that counterbalance, the risk of the attempt naturally preponderates.

In this point we may, perhaps, with a good grace consent to be instructed by our rival; for, although no regulations of a foreign Institute may appear fit for our exact imitation, yet the proceedings which have lately taken place

in Paris on this head, are well entitled to our consideration:

Two departments of the Institute, namely, that *of the Fine Arts*, and that of the *Administration of the Arts*, are commissioned to inspect the works of the most eminent French Painters and Sculptors, and to select five Artists of each description, who shall be allowed to concur in a publick Exhibition of their works. The prizes are five, of progressive value, and the concurrence is appointed to take place once in ten years. The candidate who obtains the highest prize, becomes from that moment devoted to *The State*, and is employed by it in conformity to his talents. The other candidates receive their respective prizes, and retain a privilege of concurring again in the next Exhibition. Thus, once in every ten years, *one Painter*, and *one Sculptor*, are preferred to the honours and rewards of National Employment.—This Plan commenced in 1811.

From the view which has been taken of the inferiour advantages of Painting to those

of every other employment in the liberal classes, it may be safely inferred, that the honours bestowed on it do not constitute its adequate reward; and consequently, that no adequate and appropriate reward has hitherto been conferred on, or held forth to, the Art in England.—It will, perhaps, be more closely to the purpose, as serving to mark a *desideratum* in the present state of the Arts in England, to repeat in explanation, that no *path* or *station* of appropriate and adequate reward, has yet been opened to the English Artist. The *nominal* honours already appointed, may, or may not, be thought sufficient, according to the merit of the individuals to whom they fall; but the honour wanted is, *distinguished publick employment of men of talents*, when they have once acquired a just claim to professional eminence.

CHAPTER V.

AGREEMENT OF THE FOREGOING CHAPTERS WITH FACTS.

CHARACTERS OF DECEASED ENGLISH PAINTERS, SINCE THE BEGINNING OF THE YEAR 1806.

——"Pauci, quos æquus amavit
Juppiter."

THE truth or fallacy of opinions is easily ascertained, by a knowledge of the facts on which they are founded; and although the events of the moment may not always supply sufficient documents of proof in support of opinions advanced, they would be very formidable adversaries, if found in direct opposition to them.

Let us here pause, for the purpose of observing how far facts correspond with the remarks that have been offered. Immediately connected with the preceding statement of the general disposition of the Nation towards the

Arts, must be considered all events, in which the progress of the Arts is materially concerned.

It is therefore proposed in the present chapter, to notice such circumstances as have occurred subsequently to the "Summary Statement" given in a publication before alluded to *.

The principal circumstances of that description are, the annual returns of numerous Exhibitions of Painting in different parts of the Kingdom, which, though they may occasionally be without some particular specimens of superiour talents, unquestionably demonstrate the average state of the Arts amongst us;—that average state, which, it has been asserted, must correspond, in a very great measure, with the general state of the publick feeling with regard to the Arts.

Let us first look at the Exhibition at Somerset House: what does it still exhibit? A splendid mass of Portraiture, such as has rarely, if ever, been surpassed in any school of any Nation. To this point, the actual

* Inquiry into the Requisite Cultivation of the Arts of Design in England, 1806.

degree of knowledge and esteem of Painting in the publick, and the skill of the artist; equally concur. The slowly awakening taste of the Nation has scarcely produced any increase of works in the higher classes of Art. In Familiar History, the scenery of humble and domestic life, the nearest allied to Portrait Painting, extraordinary efforts have deservedly attracted a considerable portion of publick attention. The number of Historical Pictures in other classes continues in the same inferiour proportion as ever, to that of Portraits. The Nation views with complacence, and without farther ambition, an excellence of no inconsiderable degree, widely diffused in the latter branch; and its taste may be regarded as so far advanced, as it no longer imagines superiour powers to exist in every work of foreign schools. We reason with justice from a lately imported specimen (in Engraving) of the most favourite Portraiture of France, that we are as yet in no dread of rivalry in that province.

Our Exhibitions of *Water-coloured* Drawings have displayed an uniformity of merit in

Landscape; and some examples have here also appeared in subjects of Familiar History, which aided, perhaps, by the comparatively easy method of execution, have presented instances of graphic expression, seldom seen except in works of the highest kind. To this point also, the state of the Art appears to be within the compass of the actual degree of publick knowledge.

The effects of the British Gallery will be considered in the subsequent part of this work.

The Exhibitions established in the provincial cities, have been in many instances highly creditable to individual exertion, and may not a little tend to mature the taste of the publick; but they have been hitherto attended with very various results. In some instances they have been greatly sucessful; in others far less prosperous.—Little information is to be gathered from them respecting the present state of the publick knowledge or taste.

But the period here noticed, has been marked with the loss of several native artists, whose success or failure must be of weight in

the consideration of the topick before us. The most eminent are, Barry, Opie, Hoppner, Paul Sandby, and Gilpin. Each of these it may be useful to the present purpose to consider separately.

Barry.

Of the highly gifted and highly cultivated state of Barry's mind, the copious intelligence, lately given to the publick by the editor of his Life and Writings*, affords ample and satisfactory proofs. Scholar, Philosopher, Author, he commanded attention in every point: of his talents in Painting, the proofs are not less numerous; but the peculiar record of his merits, is the *Progress of Human Culture*, painted by him in the great room of the Society of *Arts, Manufactures, and Commerce*; a work, which eminently displays the combined powers of his hand and his mind.

The character of Barry as a Painter, it is no easy task to ascertain. Learned, laborious, enthusiastic, ardent in pursuit of the highest excellence of Design, the intent and direction

* Dr. Fryer.

of his works was uniform. His aim was to be exemplary; to banish all playful levities of Art; to make Painting the organ of national sentiment and instruction. His *forms* were such as his own mind had selected, from constant observation of the Greek Statues. His conception was vigorous; his composition scientific.—With merit so high, what counterpoise intervened to suspend unqualified praise?—His forms, though select, were occasionally dry and overcharged. His conception, though vigorous, was frequently crude. His composition, though learned, was sometimes heavy, sometimes extravagant. Though studious of character, he never touched the affections. Such, briefly, are the features that distinguished, on either side, the merits of that singular man and artist, Barry. Let us now look at the results drawn from the general disposition of the State towards the Arts, as far as it affected him.

Barry had assiduously improved the faculties of no ordinary kind, with which Heaven had endowed him. His mind was informed by education, by travel, by research into every

study which adorns the scholar, and strengthens the artist.—He devoted his life to Historical, or rather Poetical Painting; and he passed the greater portion of it in difficulty and partial obscurity; unable to discover any opportunity of employing his talents and acquirements either greatly to his own advantage or to that of the community. At length, by perseverance, by the force of impressive argument and attested professional ability, he made his way to the single undertaking, which forms the important memorial of his name, at the residence of the *Society of Arts*. With the exception of that solitary opportunity of opening the accumulated stores of his mind, his years of life were for the most part consumed unprofitably, amidst discontent, indignation, reproach of the neglect which wronged him, and an unconquered, unproductive devotion to the research of excellence in his Art.

Let it be allowable to ask—not an intimate—not a partial admirer of this extraordinary man, but any one merely in the slightest degree acquainted with Barry's merits; nay, any one who knew them only by the name,

which, in spite of all obstacles, his abilities had conferred on him; is the above account such a one as should, in human reasoning, be expected of such a character, in an advanced period of a polished State? Were the *results* of his *life and talents* the proper interests of the capital, which the country possessed in him?—And wherein lay the cause, which prevented his labours from being useful and honourable to the community at large; from being of avail to forward the advance of the Arts?——Shall we hesitate to reply, that it lay in the want of a path in which he could proceed?—in the absolute impossibility of bringing his full and comprehensive mind into adequate exertion!

Nor let the sarcastic brow be lifted, to censure the praise of Barry as extravagant or romantic. What Barry performed, was performed under the pressure of want, neglect, and obvious publick inutility, aggravated by the conscious sense of the worth of his own mind, and of the high and virtuous study, to which he had committed it. Was such a state of

mind likely to produce the fullest and most propitious disclosure of its powers? Will the fancy glow under the conviction of mortified effort? Will conception expand under the feelings of neglect,—nay, almost of contumely?

"By the waters of Babylon we sat down and wept: we hanged our harps on the willows, that grow therein. They that led us away captive, required of us a song and melody in our heaviness; saying, 'Sing us one of the songs of Zion.'—How shall we sing the Lord's song in a strange land?"

All that the English Nation has seen of Barry's merits, is exactly as much as the utmost means of impediment could not prevent him from disclosing. What it *might* have seen in other circumstances, must be calculated by the ordinary difference between *stifling* and *fostering* the progress of exertion.

Opie.

Let us now turn to look on Opie. His merits are yet so fresh in remembrance, and

the character of his works has been given by so perfect a judge of his art*, that it will be here sufficient to borrow from that account the general features of his merits.

To original conception and ideal arrangement of his subject, Opie added a powerful execution, dependent in great measure on the value of his model. He sought expression and character in simplicity; and, with the faculty of real genius, he saw Nature distinctly and forcibly in one point above all others. That point was the truth of colour, as it is conveyed to the eye through the atmosphere in varying degrees of distance. He represented local hues in all their tones and proportions, whether in light or shade, with perfect uniformity; and this appearance of truth was invariable in all his works.

His Portraits, as well as his Pictures in general, possessed *breadth* in an eminent degree. They unvaryingly possessed, in a strong manner, the *general* expression of character;

* See Mr. West's Account of Opie's Merits as a Painter.—*Artist*, vol. i. No. 7.—See also the article *Opie*, in Mr. Fuseli's edition of Pilkington's *Dictionary of Painters*.

they were (though not always) deficient in some of the refined discriminations, which mark the highly polished heads of Raffaelle, Titian, and Reynolds.

With the talents of the Artist let us next compare the progress of his success, as far as it affected the Art itself.—On the desultory manner, in which Opie gained access to the professional path of Painting, it would be superfluous to remark. His disadvantages in that respect were numerous, and he overcame them. Great, however, as are the advantages of early education, assisted by erudition and instruction, it may be contended by those who think genius every thing, that its unshackled flights are more propitious to the outset of eminent talents. But grant that they are so—grant that an extraordinary genius had found its way to the contest for eminence in the most favourable manner—what was to be found to aid its progress?—Opie, in his early course, imitated, imbibed, rivalled every degree and mode of art, of which he was capable of judging. In the narrow sphere which bounded his observations, he saw little

or nothing worthy of his imitation, and his style was bold and puerile. When he was conducted to London, and his eyes had opened on the maturer powers of Reynolds and his contemporaries; when his mind had been enriched by studying the numerous works of Painting in the cabinets of the metropolis, he still imitated and rivalled. His standard of competition was raised — he glowed with more elevated ambition — he panted for the contest of superiour renown. — But what course was open for the pursuits of rivalry? Should he enter the lists with Barry, and swell the catalogue of their bounties, who

"Help to bury whom they help to starve?"

or should he contend with the great Historical Painter of our day, and meet with him the mortifying apathy of the publick, only at length awakened to the triumph of septuagenary toil? — Or should he seek some great publick course, in which his ardent mind might expand its superiour faculties; where he might strive to adorn his age,

"And make the world to come his own?"

No such path existed.—The utmost scope of exertion within his view, was, like his fellows, to paint Portraits—diligently to *profess himself* a Portrait-Painter—even that a precarious calling, but the only one, which it was in his power to unite with necessary subsistence.

An observation similar to that which has already been made on Barry, may here be made on Opie;—he achieved only what could not be prevented. His capacious mind had not, at the time of his early death, completed half its stores; and it may be doubted, even by those who regarded him with the fondest and proudest partiality, whether he could be said to have yet *arrived* at originality —to have yet opened the sluices of a saturated mind.—He was born for competition; he was impelled by the force of a native ambition, to contend for eminence with whatever he saw most elevated in his profession. He rose to mix his name with the highest of our school, such as he found it existing. Had he met it in a still more elevated state—nay, had he met the school of Phidias or Apelles, it is a probable deduction from what he actually

accomplished, that the unquenchable spirit of emulation, which animated his whole mind, would have raised him near to a level with the highest. The degree, therefore, of what has been lost in the instance of Opie, from the total absence of encouragement on the part of the State, is equally problematical as in the foregoing case of Barry. Both these great Artists may be brought as additional, irrefragable instances of the national loss, incurred by the reluctance of our Government to extend its protection to the progress of Painting.

HOPPNER.

With a conduct, if not with feelings, wholly different from the elevated ambition of the two last-mentioned Painters, Hoppner, though "with ability to distinguish himself in another sphere," suffered the charm of publick admiration to chain him down to Portraiture, in which department of his Art, with the exception of a very few works of poetical composition, he passed his whole years, amidst an unceasing flow of employment and encouragement.

His character in Art is marked with few striking features.—He became one of the most eminent Portrait-Painters after the death of Reynolds. Of that great Master, as he fervently admired the works, he followed also the style, with the desire of a rival, but too often with the submission of an imitator. Both in Portraits and in subjects of fancy, his colouring was rich, mellow, and harmonious. His female figures are graceful in their attitudes, and their draperies are tasteful and elegant. He represented with happiness the incidental air of fashion. His Portraits of men were often less distinguished by strength of character, than by other merits; though many have great merit in that point also. His back-grounds exhibited his powers in another branch of Art: his Landscape was variegated by fancy, and beautiful in colour and effect.

Paul Sandby.

Of P. Sandby it is principally worthy to be observed, that he was the inventor in England of that style of water-coloured drawing in Landscape, which has since been carried to

so singular a degree of beauty and expression of Nature; and that he enjoyed the patriotic satisfaction of seeing others advance far beyond himself, in the path which he had discovered and laid open.—*This was his reward.*

GILPIN.

Gilpin, less anatomically learned than Stubbs, gave to inferiour animals of every description, not only the forms of simplicity and truth, but added a grace and sentiment, which seemed to rank them in a higher class of intellect. Confiding in his powers of this kind, he produced his "Council of the Houyhnhnms," and other subjects of equal conception. They were fortunately within the scope of Publick Knowledge, and his talents met with the respect to which they were entitled*.

But, if the fate of the several artists here described give demonstration of the state of

* The reader will find in the Appendix, No. 2, an extract from a letter of an artist and near relation of Mr. Gilpin, which gives so pleasing an account of an amiable man, that it cannot fail to be acceptable.

the publick taste, it may also tend to its excitement to remark, that the works of all those artists furnish no less striking instances of proof, (if such were wanting, in addition to the great example of Reynolds,) that the genius, which the virtuosi of the last century were so anxiously seeking, is already in the land, and claims the adoption of the State. It is true that we can as little deny the excellence as the precedence, of Greek and Italian Art: time has given the one, and the works of extraordinary artists of the highest class have established the other. But the eternal superiority of former schools or powers of Art, it is the virtuous and honourable office of the Moderns to contest. The artists of England hold perpetual combat with the Ancients of either epoch; to subdue them—not by methods so long unfortunately practised against themselves, by decrying their works, and depreciating their just merits, but by fair and open rivalry. But the Arts, left to themselves, are not sufficient to their own glory. Let them be duly supported—let us treat them as we do our *arms*. Do we not boast that, all heroes

as our soldiers are, it is in consequence of skilful instructors and adequate providers, that they are enabled to conquer?—that they are not merely as brave, but as ably conducted, as ably supported, and as amply rewarded, as any of the boasting or boasted demigods of the Continent?

So let it be with the *Arts*!

PART II.

OF THE

PATRONAGE OF THE ARTS OF DESIGN IN ENGLAND.

——— "Oh better Sun!
Sun of *the Arts!* by whom the cloudy North
Sublim'd, shall envy not *Italia's* skies,
When shall we call these ancient laurels ours?
And when thy work complete?"

THOMSON'S *Liberty.*

"Pictura, ars quondam nobilis, tunc cum expeteretur a regibus populisque."—PLINY.

OF THE

PATRONAGE OF THE ARTS OF DESIGN.

INTRODUCTORY.

OF THE METHODS OF ENCOURAGEMENT ADOPTED, TO PROMOTE THE ART OF DESIGN.

——" Here shall he need
All circumspection."

Paradise Lost, book ii.

THE inadequacy of the support, which the Fine Arts derive from the ordinary paths of national prosperity, has, in all countries, given birth to Patronage; a mode of encouragement, to which artists of genius have resorted, as a measure of necessity rather than of inclination. Patronage of an exalted kind has adorned the greatest States; and conducted, as it is, with honourable and virtuous purposes, it

cannot fail, in its extension, to produce honour to our own.

The view designed to be taken of the Patronage of England, on the present occasion, is confined to an examination of the means hitherto employed for the advancement of the Arts of Design; in order that we may be enabled to form a just estimate of their amount, both as to their real and probable effects.

The gratifying prospect of the benefits which have attended them, deserves to be first contemplated; deferring to a later moment the less acceptable task, of examining in what degree they have failed, or are likely to fail, of complete success.

First in rank, amidst the Patrons of English Art, stands our beloved and venerable Sovereign, George the Third. How pleasing a testimony will it bear of his benevolent and polished mind, that, at a time when the Arts of Design in England were languishing in the extreme, for want of sustenance to the artists; when they poured forth their complaints unheard in every other quarter, the heart of the

Sovereign was moved with compassion! *He* received the supplicants into his paternal care, and extended to them the solacing assurance of needful assistance! The ROYAL ACADEMY rose under his auspices, and has been established in a building assigned to the publick uses of the State; he permitted his name to be enrolled at the head of a numerous list of men, depressed by neglect, but zealous to increase the fame of their country by the merit of their attainments *. Graced by his favour,

* At the same time that the Sovereign thus generously extended his protection to the rising establishment of the Academy, nothing could be more graceful and amiable than the impartial candour of his conduct towards the Chartered Society of Artists, from which the Royal Academy had been formed. On the members of that Society addressing him, when the success of the Exhibitions of the Royal Academy had instigated them to a similar undertaking, they were benignly answered, that "The Society had his Majesty's protection; that his Majesty did not mean to encourage one set of men beyond another; that having afforded his favour to the Society by his Royal Charter, he had thought right also to encourage the new Petitioners; that his intention was to patronize the Arts; that the Society might rest assured, his royal favour would be equally extended to both, and that he should visit their Exhibitions as usual."—See the Introduction to EDWARDS's *Anecdotes of Painters*.

during more than forty years, the annual Exhibitions have not only attracted continual publick attention, but have produced a revenue, equal to the entire maintenance of the Academy, without farther burthen on the benevolence of the Founder.

About thirty years after the establishment of the Royal Academy, relief began to dawn anew on one description of artists. The Parliament decreed funereal honours to our Statesmen and Heroes. These honours were ordered to be bestowed in the form of PUBLICK MONUMENTS, erected in the Cathedrals of the metropolis. Hero after Hero crowned his life with glory, and vote after vote showered affluence on the Sculptors.

Lastly; sensible of individual merits, unjustly depressed or obscured, and forming generous designs for the support of a laborious class of men, employed in innocent, and perhaps virtuous, pursuits, a combination of opulent and highly cultivated persons arose to vindicate the friendless Painters, and by timely aids to preserve their industry for the honour of their country. THE BRITISH INSTITUTION pur-

chased, and opened, a place of perpetual exhibition and sale for the works of British artists, and has, by its exertions, already distributed among them several thousand pounds.

These are the chief supports, which professional talents have received in this country; which have successively aided the course of the Arts of Design, and cheered the toils of the artists.

As the subject was partly treated of in a former work, a cursory view of each of these sources of patronage will be sufficient.

CHAP. I.

PATRONAGE DERIVED FROM THE ROYAL ACADEMY.

" Beneath one royal head, whose vital pow'r
Corrects, enlivens, and exerts the whole,
In finer Arts and publick works, shall she,
Shall Britain yield ?"

Liberty.

THE Royal Academy must at all times be regarded as the ground-work of every other endeavour to support the powers, or enlarge the utilities, of Painting. It is the grammar-school of the Arts; and though it may be questioned as to the *extent* of the assistance which it affords, no serious doubt can be entertained of its tendency, by means of its several departments of regular instruction, to promote the advance of knowledge in those studies to which it is devoted.

To forward the full exercise of youthful

talents, the Academy holds forth at once a proper stimulus and reward in its annual and biennial prizes; and to fit the students for those competitions, as well as to enlarge the scope of instruction, conveyed by the schools, are wisely added the annual Lectures of various Professors; exertions, which though sometimes accomplished with less regularity than might have been desirable, yet, when once taking their course, have been more frequently endangered by zeal than indolence. By these Lectures, as also by Discourses occasionally delivered by the President, the students of the present day have been taught to take a comprehensive and elevated view of their Art. Without such accompaniments to ordinary discipline, the pupil would be educated in the routine alone of his profession: whatever is beyond, would be left to his casual observation, an inadequate instructress during the pressure of his necessary occupations.

The general vote of the Members of the Royal Academy has lately reformed an omission in its primary regulations, and added to

the provinces of instruction the Lectures of a Professor in Sculpture. Other departments of tuition are still open, and may at some future period increase the means of information to the pupils.*

The annual Exhibitions have contributed to give publicity to the artists and to their works, as well as to keep alive that intercourse with the polished classes of general society, which must, in every view, be favourable to the purposes of the Academy.

Such, briefly, are the benefits accruing to the progress of Design from the Royal Academy, in which the patronage of his Majesty has been happily seconded by the zeal of the Academicians themselves, whose various labours, in the Schools of the Establishment,

* The recent Institute of Milan divided the Professorships into no less than nine branches of instruction, and attached to each a distinct school, which was to be regularly kept open under the eye of an assistant.—(See *Academic Annals.*) How far the project has been carried into effect, the present state of our relations with the Continent prevents us from knowing; but the plan unquestionably wore the appearance of enlightened patriotism, both in regard to the Arts, and to the advantages which a State may derive from them.

entitle them to stand in the first rank of patrons of the Fine Arts in this country.*

Let us now view the subject on the other side. Regarded in the light of effective Patronage, regarded as a National Establishment of instruction in those Arts to which it is dedicated, few degrees of inadequacy will be found to exceed those of the provisions for study in the Royal Academy. Scanty in its supplies of Models and Plaster Casts; the latter crowded into so narrow a space, that it is difficult for the students even to obtain a

* It is to be remarked, that occasional supineness in the Academy has suffered some advantages, which were in the power of that body, to pass by without avail; and that internal dissensions have sometimes sullied the respect due to its establishment; but when these errors are put in the balance with the unabated steadiness with which, during nearly half a century, its members have supported an undertaking, so honourable to their country; not only foregoing the annual emoluments which arise from their labours, but even devoting them to the benefit of others, who, in the advance of Art, may eventually eclipse their own fame, (and whom they partly enable to do so;) when these things are weighed, it is only to be wished that the correction of the faults of that body, and the reward of its achievements, may take place at the same time.

proper view of them, something yet is done to assist in attaining the first Elements of Drawing. But, in the present state of the Institution, it would almost appear that it is by a kind of *mis-nomer*, rather than by a just assumption, that the term *Painting* has been included in its title; since not a single original Picture is to be found in its Schools. An University without a Library could hardly be more preposterous, than an Academy of Painting without a collection of Pictures. What idea of the patronage of Learning would that College hold up, whose Library were to consist of no other volumes, than a few translations from two classic authors?—Such is precisely the case of the Royal Academy. Seven copies from Raffaelle's Cartoons, and three copies from Pictures of Rubens, form its Gallery of Paintings*. Nor is

* Yet it is observable, that Reynolds expresses his conception of the advantages of an Academy in the following terms: "The principal advantage of an Academy is, that, beside furnishing able men to direct the student, *it will be a repository for the great Examples of Art.* These are the materials on which genius is to work, and without which the strongest intellect may be

the case much better in the other departments of the Academy. In the School of Sculpture there is not one Marble Statue, and in that of Architecture not one Model of the renowned buildings of antiquity. Add to this, the only collection which pretends, and partly serves, to supply deficiencies in all the separate branches of study, the collection of Engravings from works of the celebrated Masters, is so small as scarcely to deserve notice

fruitlessly or deviously employed. By studying these authentick models, that idea of excellence, which is the result of the accumulated experience of past ages, may be at once acquired, and the tardy and obstructed progress of our predecessors may teach us a shorter and easier way."— *Discourses delivered at the Royal Academy, Jan. 2, 1769.*

* "Our Academy," said the ardent Barry, "is too ill supplied with materials of observation: the miserable, beggarly state of its Library and collection of Antique Vestiges, I have so often had occasion to lament, that it is almost shameful to mention it any more."—See his *Letter to the Dilettanti Society.*

Since the period in which the above remark was made, frequent attention has been paid by the Academy to the deficiencies of its Library, which has been diligently augmented with various purchases.

Several casts from the Antique Statues have also been purchased.

The principal inadequacy, therefore, of the Royal Academy to that sphere of instruction, which the Institution is otherwise well calculated to fill, consists in the want of a Gallery furnished with original Pictures, for the study of the pupils; in the want of (at least a few) original Statues; of a better furnished Library, both in Books and Engravings; of Models in Architecture; and of a larger and more commodious space for proper study from the collection of Plaster-Casts *.

But these wants, material as they are, do not constitute the whole deficiency of a Royal Academy, considered as a publick Institution for perfecting the progress of the Arts of Design in their highest sphere; in that sphere, where alone their eminence can correspond to the dignity of the English State. In that view, it is to be wished, that an Academy of Painting were enabled to combine instruction of every requisite kind, in so extensive a

* The Letter of Mr. Barry, quoted in the preceding note, contains also a proposition for extending the rooms of the Academy adjoining to the spot where it now stands.

degree, as to form a School of classic attainments, to qualify the students for still higher advantages. Although an Academy of Arts can never pretend to vie with an University in comprehensive range of knowledge, it might justly aspire to rival it in the depth and accuracy of all studies appertaining to a single science.

That such attainments are not inconsistent with the views of the Royal Academy, the naturally elegant tact of Reynolds's mind has demonstrated, in the *Honorary Professorships* annexed to it by his suggestion; and, perhaps, as a first and easy step towards a just enlargement of its studies, the immediate conversion of the two learned appointments of that description, from honorary into *effective*, might be a measure highly desirable. The Professorships of *History* and *Antient Literature* might be rendered advantageous to the Schools of the Academy, in the same manner as that of *Anatomy* actually is, and might tend to supply the want of those general classical attainments, from which so many of the stu-

dents are unfortunately, but, at present, necessarily precluded.

Such, then, may be considered the amount of patronage derived from the labour, the zeal, the instruction, the ambition, of the Royal Academy. It is obvious, that its various deficiencies cannot be supplied without liberal aid from the State. And are not the purposes of such an Institution worthy of a portion of the national expense? Whatever exertions it has hitherto made, it owes to the Councils of its professional Members; whatever stores it accumulates, are purchased from funds arising out of the labours of the Exhibitors; whatever instructors it provides, whatever rewards it bestows to excite youthful competition for superiority, whatever relief it extends to age and less successful labour, the expenses are equally supplied from the same funds*. It owes to the State *its dwelling*, (subject to all

* The sum of 5000*l.* was originally granted by His Majesty to the Academy, on its establishment; since which time, as above observed, it has been in all respects maintained by its own exertions.

the State taxes,) and to the Sovereign its name and favour. Shall it descend, like a fable, to posterity, that the august founder of the Academy of England, during so long a term of years, met no farther aid to his exalted views; that no Minister of the Sovereign's Council, no voice amidst his Parliament, has shared with him the honourable task of fame? Shall he remain the insulated Patron of the Fine Arts?

Let it be repeated; a Library, original Statues, original Pictures, Models in Architecture, enlarged sources of instruction; are the desired and requisite provision of the Royal Academy of Painting, Sculpture, and Architecture.

CHAP. II.

OF THE EDUCATION OF PAINTERS.

PROPOSAL FOR THE ESTABLISHMENT OF PAINTING IN THE UNIVERSITIES, CONSIDERED.

—— "Light flashed to light,
Moral, or intellectual, more intense
By giving, glows."

THOMSON.

CONSCIOUS of the inadequacy, both of the rewards hitherto conferred on the Arts of Design, and of the methods of instruction hitherto established for their attainment, some who have conceived Painting capable of becoming an instrument of moral benefit, have proposed its introduction among the studies of our Universities, as a measure at once appropriate to the liberal nature of the study itself, and likely to conduce to the perfection of its powers. A brief examination of this proposal

may aptly claim a place in the consideration of the patronage of the Fine Arts.

In the proposed introduction of Painting among the studies of our Universities, two points are stated, as principally to be regarded. First, the advantages, which Painters would derive from such an opportunity of enlarging their sphere of instruction, and from their communications with men of learning; secondly, the insight and just feeling with respect to the Art, which would be diffused among all classes of students in the Universities.

1st. With regard to the former, no doubt can be entertained, that the more the mind is expanded, and the more it is strengthened by collected treasure, the more vigorous and powerful will be its exertions in the point to which it is particularly directed*. No one, it is probable, in these days wishes to impose on our credulity the inconceivable phantom, which, under the name of Genius, was once

* "Deinde ipsa multarum artium scientia etiam aliud agentes nos ornat, atque ubi minimè credas, eminet, excellit."—JUNIUS, *de Pict. Vet.*

supposed to be invested with faculties, capable in one point only, of even the most ordinary comprehension. Correggio is no longer denied to have possessed the means of erudition; Shakspeare is allowed to have been conversant with the learning of his times; and Homer to have been learned in learning of every kind. We may now safely assert, that the intellect, which is capable of carrying to eminence its favourite pursuit, is fit to mix with enlightened minds in every other province of study. Raffaelle and Bembo, Reynolds and Johnson, are proved to be no discordant names. And, if the display of *mind* gives the value to the Painter's works, if "this exertion of the mind is the only circumstance that truly ennobles his Art *," the more informed and the more perfected that mind be which is displayed, the greater must be the value of the work. To confirm this truth, where, but in example, need we look for such authority, as may be justly allowed to determine our judgment? If we turn to the eminence of the Italian School,

* Reynolds.

its brightest splendour is to be seen in the emanations from the powerful erudition of Michael Angelo, the classic stores of Leonardo da Vinci, and the cultivated mind of Raffaelle Sanzio. It will strike an inquirer, that M. Angelo was educated by his father, Bonaroti Simoni, with an express view to his occupying a literary situation. At the early age of fourteen, he could no longer be restrained from following the bent of his genius for Painting: but no sooner had his talents disclosed themselves, than he fortunately became an object of concern to the enlightened patriotism of Lorenzo de Medici*. At the house of that profound estimator of the Arts, he was invited to a constant seat at table, and there found himself daily associated with all, who were illustrious for learning, at Florence. His farther leisure was passed in contemplating the treasures of Lorenzo's collections. These singular advantages may be said to have completed his education; and there is little reason to doubt, that, in the active course of

* Roscoe's *Life of Lorenzo de Medici.*

his life, the superiour capacity of the scholar contributed very largely, to raise him in his favourite pursuit above his compeers.

L. da Vinci, the great founder of the Florentine, or rather of the *Classic* School of Painting, descended from a noble family, was not more renowned for his professional skill, than for his extensive learning; a profound and active scholar, who "sailing round the world of Art and Science, touched at every port, and brought home something of value from each†."

The education of Raffaelle did not extend beyond the usual attainments of his country and station: his father was a Painter; and far the greater part of his time, during his early years, appears to have been passed in the assistance of his father's works, and the rivalry of those of his master, Pietro Perugino. But, when the native force of his mind had, in the

* The Poems of M. Angelo were published by his great nephew, *M. A. B. il Giovane*, at Florence, in 1623; and are ranked with the *Testi di Lingua* of Italian Literature.—Roscoe's *Life of Lorenzo de Medici.*

† Opie's *Lectures.*

first vigour of youth, impelled him to loftier contest, the advantages of an intimate association with men of the highest erudition, perhaps overbalanced all that the schools of his province could have taught him. It is indisputable, that the correctness of his knowledge and taste is as evident in his great works in the Vatican, as the amiable and complacent genius, which animated all his productions. Behold the effect of this union: his name is synonimous with the Art which he practised; and the powerful superiority of Bonaroti in anatomical skill, nay, the energy of his sublime but less softened mind, has failed to eclipse the lustre of his only rival *!

If we take the instance of the most eminent Painter of our own country, will not the case

* To Raffaelle may well be applied the following sentence of Junius:

"Idque non doctus modo et prudens spectator, sed etiam populus intelligit, ac statim ita laude prosequitur, ut legitimè studuisse, ut per omnes eruditionis numeros isse, ut denique Pictorem etiam fatcatur: quem non posse aliter existere, neque unquam extitisse confirmo, nisi eum, qui tanquam in aciem omnibus armis instructus, sic in publicum omnibus artibus ornatus exierit."—*De Pict. Vet.* lib. iii. cap. 1.

appear equally clear? The father of Reynolds was a Schoolmaster; and although his advantages, derived from that source, must have been far from deserving to be ranked on a level with those, which he would have received from the more copious instruction of our great publick schools, there would be little risk in appealing to the most enlightened scholar, whom those schools ever produced, to determine, whether the discourses of Reynolds are, or can be, the productions of a man uninformed in the circle of Literature *. Indeed, that they obviously do not appear to have been written without the aid of learning, is demonstrated by their having been for a long time attributed, sometimes to Johnson, sometimes to Burke†; to

* If this point should not be allowed, how strong an argument would be furnished against the utility of literary education! For, since the Discourses of Reynolds have been declared, on the authority of eminent scholars, to stand in the first class with respect to beauty of language and style, if that excellence can be attained by a man without learning, what is the inference?

† Among the many unpublished papers of Mr. Burke, there has not been found the slightest vestige, that can lead to the supposition of his having ever assisted Reynolds in his Discourses. Nor is the style of Burke more to be recognised in them, than of Johnson himself.

Goldsmith, to Beauclerc, to any one but their author. This strange misconception may serve as another proof of the mistaken estimate, then made of the faculties of mind requisite to form a great Painter. It was conceived, that to write a book, exceeded a Painter's capacity.

The scholar, viewing his Discourses without this prejudice, will need no technical judgment, to perceive that they contain the *philosophy* of Painting; and that their reasoning is grounded on general principles, applicable to every Art and every Science.

In the Flemish School, observe how the magnificence of the pencil was sustained, by a man whom education had profusely enriched with accomplishments! Learned, elegant, polite; Rubens was fit to enter the ranks of diplomatic character, and he poured forth in his works the erudition of his country and his age.

Amidst the Schools of Design in Spain, what name shall be spoken with greater reverence, than that of Velasquez De Silva? And where was Velasquez educated? In the retirement and erudition of a cloister. Designed

for the ministry of the Church, (with which view his parents brought him, an infant, to Seville,) he imbibed in his early years the rudiments of science. When his genius called him to the pursuit of Painting, he found in the house of his master, *Pacheco*, (who was himself a good classical scholar and a poet,) a continual society of men of learning and distinguished talents, well suited to improve a mind endowed by Nature with the most ingenuous dispositions*. He rose above all his contemporaries.

But if we look beyond all these instances, to the acknowledged, permanent exemplars of Art, where are they to be found, but in a country, where Painters and Sculptors were Scholars, Philosophers, and Teachers†; and

* Francesco Pacheco, under whom Velasquez studied, writes thus of him: "Al cabo de cinco años, que estuvo en esta (que se podia llamar) Academia del buon gusto, le casè con mi hija, movido de su virtud, limpieza, buenas partes, y de las esperanzas de su natural y grande ingenio."—*Diccionario de Los Professores de las Bellas Artes.*

† Metrodorus Pictor idemque Philosophus, magnæ in utràque scientiâ autoritatis. Itaque quum L. Paulus, devicto Perseo, petisset ab Atheniensibus, ut sibi quàm probatissimum philosophum

where their publick education embraced all that could strengthen, and all that could adorn the mind *?

mitterent ad erudiendos liberos, itemque pictorem ad triumphum excolendum, Athenienses Metrodorum elegerunt, professi eundem in utroque præstantissimum; quod ita quoque Paulus judicavit. —PLIN. lib. xxxv. cap 11.

* "Euphranorem admirandum facit, quòd et cæteris optimis studiis inter præcipuos, et pingendi fingendique idem mirus artifex fuit." — QUINCTIL. lib. xii. cap. 10.

"Hic primus videtur," says Pliny, "expressisse dignitates heroum, et usurpasse symmetriam." — But testimonies of this kind of various Greek Painters are innumerable.

The works of Apelles need no other proof of his various learning. Besides, as his master, Pamphilus, procured the enactment of the law, which confined the study of Painting to the higher classes of citizens, it is evidently to be presumed, that Apelles was in that class, and of course had enjoyed the advantages of the education appertaining to it. It will be recollected also, that Socrates was educated to Sculpture.

The account given of Pamphilus, enables us to judge of the degree of study allotted to Painting among the Greeks. Apelles, it appears, was a student under him for ten years. And such was the opinion, which the pupil entertained of the advantage of profound instruction, that he himself left his precepts in writing. They are unfortunately lost to us.—"Apelles, eo usque, Olympiade cxii. provectus, ut plura solus prope, quam cæteri omnes contulerint: voluminibus etiam editis, quæ doctrinam eam continent." — PLINY.

Besides Apelles, the following Painters and Sculptors are men-

2d. With regard to the second point of advantage, considered likely to result from the proposed admission of Design or Painting among the studies of our Universities; viz. the insight and just feeling of the Art, which would be acquired by the general classes of collegiate students; the path of demonstration is not equally easy, on account of the existing impediments before alluded to, as arising from habitual opinions established by education. Few will be willing to enter on an investigation, at once troublesome and apparently unnecessary. For it would seem, that, from the

tioned by Junius, among those, who wrote on their respective Arts, but whose writings have also been lost.

PAINTERS.

PERSEUS, Disciple of APELLES.

EUPHRANON, the Isthmian, *(on Symmetry and Colours.)* PLINY, XXXV. 11.

MELANTHIUS, (quoted by D. LAERTIUS, *in his Life of Polemon.)*

PAMPHILUS, (on *Painting, and the Eminent Painters.)*

PROTOGENES, (on *Painting and Forms.)*

SCULPTORS.

ANTIGONUS.
MENÆCHMUS. } PLINY, XXXIV. 8.
XENOCRATES.

study of Design being omitted among the general objects of regular attention in our publick schools, the student finds himself authorized not only to neglect it, but to conclude, that no particular instruction is requisite for the comprehension of the Art, even in its highest branches *. And even supposing the proposal to meet the most candid and complacent attention, still the want of acquaintance with the study which is the subject of it, will necessarily produce among scholars a difficulty of appreciating its advantages. It can only be from analogical reasoning, that we can form a just estimate of the effects, likely to be produced by the admission of Painting into the ranks of University studies; from considering, in what manner we attain a just insight into other branches of Science, and in what degree our

* This reasoning appears to be just and natural, on the part of the young student. He necessarily presumes, that in the institutions of learning, appointed by the State, all fit objects of liberal study are set before him; and if he finds any particular art or science omitted, he infers, either, that the knowledge of such art or science is of itself obvious, or that it is below the standard of his sphere of study.

present state of acquaintance with them depends on their being held forth to us, as legitimate objects of liberal study *. From reasonings of that nature it will be sufficiently evident, that were Design once admitted and stationed in the schools of the Universities, no ingenuous youth would leave his College unimbued with, at least, those general principles of the Art, which may rationally be supposed to give an insight into its real powers; and an early intercourse with those who are devoted to its pursuit, would gradually, and almost insensibly, conduct the general student to a just feeling of its essential excellencies †.

* The reader will find the subject briefly considered in this view, in the Appendix, No. 3.

† On this point I have the authority of a remarkable Council, held in one of our Universities:

"The great advantages of an University being such a conjunction or communication of studies, as depends upon the concourse and converse of a multitude of students in the same place. By reason whereof, the great parts and learning of some, more eminent than the rest, do by their examples, instructions and directions, as likewise by their frequent occasional conversations and intercourse, very much communicate and convey to others the benefit of their own studies. And the frequency and variety of publick exercises by men of different abilities and studies, all concurring to the in-

It must be acknowledged, that in the former point, as far as it regards the actual attendance of young Painters on the regular duties of our Colleges, the difficulties are as obvious, though not as great, as the advantages. It is evident, that the admission of artists to those studies, must be understood to imply in them a previous acquirement of classical learning, equal to that of the generality of such youths as enter our Universities *. The accommodation of a Painter's time and appropriate labour to the stated duties of a College, might also perplex his progress †.

crease of the common stock of learning, do insensibly instil into one another such a measure and variety of knowledge and experience, as by their divided studies they could never attain to."— *Petition of the University of Oxford, in the Protectorship of Richard Cromwell.* — See GUTCH's *Annals of Oxford.*

* How far such a degree of attainments is compatible with the necessary application of a Painter to the daily practice of his Art, may remain liable to opposite opinions. Thus much, however, is indisputable. If we look within our own Academy, we shall find, that although *all* the Members are not of the first class of Scholars, there are not wanting those, whose early acquirements must probably have been fully competent to meet the usual tests of proficiency, required by the Universities.

† There is less difficulty in this point, than may at first be ap-

In the second point of the proposal, affecting the general classes of students, no similar difficulties can possibly arise; and if the experiment be once admitted, and the expectations formed on it should be justified, its advantages are here so extensive, that, arduous as the attainment of the measure may justly be esteemed, it can be no wonder, that the eye and heart of the youthful artist should turn to it with the liveliest emotions of hope. "It is," he will say, "from the class of liberal youths, thus informed by familiar acquaintance with the just pursuits of the Art, that will one day arise the Statesman, capable of conducting it to an eminence, due to the pretensions and genius of England. It is *he*, who will fix the evanescent honours of our labour and success. The Art of Painting has already achieved among us all that the execution of trivial subjects, and excellence in the inferiour branches, can demand. Colouring, chiaroscuro, imitation, familiar expression, rival-

prehended. The length of College vacations affords ample opportunity of redeeming the loss of *practical* application, occasioned by College duties.

ling each other! The two Establishments, of the Royal Academy, and the British Institution, have brought Painting to a high degree of skill, and pictures to a high price. It remains, that the Art should meet the protecting favour of a Statesman, who has learned to feel, what Pericles, what Alexander, Augustus, Leo, Louis, GEORGE, have felt; and that, amidst the exalted powers of our State, our amiable and venerable Sovereign should no longer stand the solitary guardian of Graphic Science."

CHAP. III.

OF THE PATRONAGE DERIVED FROM THE BRITISH INSTITUTION.

——— "venturi præscia laurus."

THE encouragement of Sculpture, dependent on the votes of Parliament for the erection of monuments to the memory of our Statesmen and Military Commanders, should come next in order under consideration; but, for reasons of a different nature, let us previously take a view of the patronage, deriving to the Arts of Design, from the establishment of the British Institution.

Concerning the primary design of this Institution, it would be sufficient, to ask, for what but noble purposes could a combination be formed, of the most opulent, elevated, and illus-

trious characters in the kingdom? With what, but the most liberal views, could they direct their attention to the Arts of their country so long unknown, except from the cries and complaints of their professors? What but the most genuine benevolence could incline them to assume the troublesome office of Agents for the Artists with the publick; and to set the first example of purchasers, from among those pictures that formed a part of the good work, which they promoted?

The British Institution, having provided commodious rooms, where the pictures of living artists might be exhibited, has annually admitted for sale, whatever works of competent merit have been sent thither. It assembles, also, an annual collection of the works of Italian and other masters, which students are invited to copy: a judicious and liberal arrangement, tending to relieve one of the great deficiencies noted in the Royal Academy, and acceptable to the young proficients, in proportion to the exceeding difficulty of procuring access (for the purposes of study) to many valuable collections, with which

the metropolis abounds. Not long after its establishment, it announced the offer of pecuniary rewards for the best compositions in distinct classes; and in proportion as its funds increased, it has augmented its rewards. It commenced also its Gallery of Antient Masters. Finally, redeeming the neglect of the age, and offering to the State an example of Patronage, the Directors purchased of our great Historical Painter one of his best and latest works, at the splendid price of 3,000 guineas, purposing at the same time that it shall form the commencement of a Gallery of the *English School*. After the long interval, which had succeeded to the labours of Barry, at the Society of Arts, this purchase made by the British Institution, is to be hailed as the first example of Publick Patronage shown to Painting in England*

* Much, indeed, had been said for several years past, of encouragement shown to the Arts. But in what did the encouragement chiefly consist?

When West announced the completion of his classic work of the Death of Nelson, and made known, that it might be seen at his house, immense crowds of spectators instantly flocked thither, who thronged his painting room, passages, door, nay, even the very

Such are the acts of liberality, which have graced the Patronage of the British Institution, and entitled the Patrons to distinguished acknowledgment.

street in which his house is situated, in order to gain a view of so interesting a publick work. The crowd continued for many weeks. It seemed impossible to satiate just and general curiosity; and the Picture was at length removed to the Engraver's. Many in that numerous assemblage conceived, no doubt, that they were showing encouragement to the Art, and to the Artist, by their presence; and, as far as the attention of curiosity denotes encouragement, they certainly were so: but does it not almost exceed belief, that of all this crowd, no one individual should be found sufficiently wealthy, or sufficiently sensible of the merits by which he was attracted to the house, to express a wish, nay, even to make an inquiry, tending to the purchase of a Picture, capable of affording such extensive delight?

It may be inferred, therefore, that the best record of one of the most deeply affecting, and most nationally important, events which our history contains, would have been uncalled for, and would not have existed, if the professional ardour of the Painter and the Engraver had been as inactive, as the publick Patronage of established merit in the Arts.

Booksellers and publishers were long the greatest patrons of Historical Painting in England. Several Painters, who have devoted themselves to historical invention, have derived their chief employment from that source: the nobility of England purchased the books, to which engravings from their Pictures were annexed, and were content to be their Patrons at second hand.

Let us now further consider its plans, and the prosecution of them. What question can arise on the advantages accruing from them? Whether they were laid with a view to awaken the enthusiasm of genius, and elevate the pretensions of a great Nation in the Arts of Design, or held for their object the more ordinary branches of Art, and were intended to advance the useful improvements of our manufactures; either of those purposes was eminently deserving of so illustrious a patronage.

The original Resolutions of the Establishment announce a path of decided utility to the interests of the Country. They proposed the institution of such a school of Painting, as might forward and improve the communications of that Art with the manufactures of the Country; and in this was deservedly implied the task of "extending and increasing the beneficial effects of the Royal Academy." This purpose, it is evident, must be fully answered by the mode of encouragement above related; viz. by the opportunities offered to young Artists, for the copying of fine pictures,

and the sale of their works. The plan appears, therefore, doubly laudable; while it provides the best grounds for improvement of our manufactures, it secures a provision for all those youths, whom talents or circumstances may preclude from the ambitious pursuit of the higher views inspired by the lessons of the Academy; and it smooths and prepares the way for the action of the Government, whenever it shall deign to assume the active patronage of the more elevated efforts of Art.

But the remaining parts of the plan come more properly under consideration, in treating of the *Fine Arts*, as they appear to regard the patronage of the high provinces of Painting. In offering its *præmia*, the Institution considers "the higher branches of Painting, Sculpture, and Modelling," as the subjects of them. The præmia of the Gallery cannot be supposed to affect Painters of established reputation, who would obviously have more to lose than to gain by such a competition. They are, therefore, expressly said to be offered, "to excite the emulation and exertions of younger Artists."—These bounties appear to be meant

to form the first link of progressive Patronage, advancing from the groundwork laid by the Royal Academy. It may have been conceived, that youths, who were duly qualified by their attainments in the schools of that Establishment, might here find a favourable opportunity of trying their strength by competition. But the Institution having expressly excluded all professional Artists from admission to any active concern in its proceedings, are the noble Directors aware of the arduous charge which they have thus imposed on themselves? *To become the judges and guides of the rising talents of the Country?* What judgment shall fathom the promises of excellence in immature efforts, or foresee the failure of premature superficial lustre? Hardly the most experienced Artist would be competent to the task. And how important in their consequences, are the dangers of errour!—This is a fearful responsibility.

It is impossible to view the efforts of the British Institution, without reverting to a wish for the powerful protection of the State to the higher departments of the Arts. Were

we to imagine the exertions of the Institution to be the ultimate efforts, likely to be made for the promotion of the higher provinces of Painting in England, it might be useful to inquire, what would be the result of this instance of exemplary benevolence, in *its effects on the character of English Art?*

Can the production of works in the Fine Arts be forwarded by the same methods of encouragement, as ordinary manufactures; and will the mere expertness of the palette and pencil make a Painter? If not, if more be wanting towards the attainment of excellence, would there be no danger, that the favour of the British Gallery might tend more to multiply production, than to exalt talent? to produce *Pictures,* rather than *Painting?* to remove the Art from the Science? to foster a frivolous facility of manner, in the place of the steady and philosophical train of study, which the genius of England seems to demand in all pursuits? On this subject it might then behove the Institution to pause; not for the purpose of checking its liberality, but of rendering itself more secure of a result adequate

to its views. The object of the British Institution being supposed to be, to assist the progress of British Painting toward the most elevated state of which it is capable, would it, in the præmia which it offers, proceed on substantial or on fallacious grounds? Would it not appear to assume as a datum, that a scientific foundation of Painting is already laid in the schools of this country, and that nothing is wanting, but to excite diligence, and to reward practice? And would it not be a charge incumbent on so noble an association, that those, who are invited by it to enter the course of fame, should be fitly provided with the means to reach the goal?

"Let rewards," it has been said, "be sufficient, and the point is gained. Patrons will make Painters." To ascribe such sentiments to any improper consciousness of superiour station or wealth, would be most illiberal: they may be more justly construed to indicate the voice of hope. But, in the state of ultimate patronage here supposed, how far would the benevolent views of the patrons be answered? It is undeniable, that patronage will

produce Painters; but the question for the consideration of so elevated an Institution would be, whether the present *mode of patronage* will produce Painters of that high class, consistent with the avowed object of the Establishment? Might it not be found, perhaps at too late a period, that the means and groundwork of adequate Science, so essentially requisite to success in the arduous pursuit, are still wanting; and that excellence cannot be called into view by soliciting the dexterity of the hand, where there has been no sufficient previous information of the mind*?

* "Omnis Ars, omnisque etiam disciplina honorabiliorem naturaliter habet rationem, quam artificium, quod manu atque opere artificis exercetur."—BOETHUIS, lib. i. *Musices*, cap. 34.

It has been sarcastically remarked, that, as in consequence of the liberality of the British Institution, Painters can now gain an ample remuneration, nothing remains for them but to show that the want of patronage was their only deficiency, and to prove, by the immediate production of the most elevated works, that their abilities were at all times more ready, than the opportunities for exerting them.

Such a remark might naturally enough have been made by writers, whose rapid occupations permit them to assign a few *minutes* only to each successive subject; but to a less rapid, or less busy inquirer, it is obvious, that, before the establishment of

In point of fact, it is not unreasonable to doubt, whether offers of emolument, detached from other considerations, will ever produce excellence in any Art. Of the sister Muse of Poetry, we are certain that, in England *, no pecuniary rewards were held forth for its encouragement, when Shakspeare and Milton wrote. The penury, in which the great Epic Poet laboured, and died, is almost proverbial among authors. But both lived in a time, when attainments in Literature were esteemed among the most desirable possessions of society; and to be learned, was an object of ambition even to the greatest †.

the British Gallery, many Painters did indeed want victuals, who could not paint without them; and that, now that they can get food, they will paint. But was food all that was wanting? Will the amplest maintenance at once inspire refined knowledge? And is eating the only thing requisite, to elevate diligence to professional eminence?

* Mr. Shee's *Letter to the British Institution*, connecting competition for large pecuniary reward with a far larger portion of publick honour, at the same time that it proposes a security to the independent efforts of Art, offers a well-digested plan of rendering money subservient to higher motives.

† It may, indeed, be replied, that we are not less learned now than at those periods, and we are *generally* even more so: yet

Without depreciating, or even adverting to, the merits of any individual, it is a melan-

where is now our Milton or Shakspeare? To this it may be sufficient to answer, that a continued succession of Miltons and Shakspeares would be a greater phænomenon in Nature, than the *hiatus*, which has occurred between them and their equals. Nor is it to be imagined, that any one could be absurd enough to assert, that eminence of genius will infallibly accrue, in consequence of the cultivation of Science. But this argument does not supersede the necessity of regular improvement in study, as affording, beside its ordinary benefits, the most advantageous ground for genius to start from, at whatever period (present or future) genius may appear among us.

There is a very apposite passage on this subject, in Voltaire's *Siècle de Louis XIV.*—"Les terres, qui firent naitre dans ces tems illustres tant de fruits du genie, avaient été long-tems preparés auparavant. On a cherché en vain dans les causes morales, et dans les causes physiques, la raison de cette tardive fecondité suivie d'une si longue sterilité. La veritable raison est, que chez les peuples qui cultivent les Beaux Arts, il faut beaucoup d'années pour epurer la langue et le gout. *Quand les premiers pas sont faits*, alors les genies se developpent," &c.—tom. iii. chap. 32.

How absurdly did we long celebrate with excess of delight the triumph of Shakspeare's "Wood notes wild," as the happy produce of untutored genius, swelling at once above all the powers of modulation, which he could have acquired by instruction! The cause of learning is indebted to every one who, by fair examples, tends to show how much the superiority of the Muses may be founded on gradual general culture.—A late publication

choly truth, that the body of artists in this country must, in the present state of patronage, want that general, extensive instruction, which prepares genius to reach the summit of excellence. There is no adequate channel of learning, for the youths who devote themselves to the Schools of Design. Instead of being early familiarized with the extensive range of Science, with which their Art is connected, and in which the exercise of its higher branches must always participate, their profession has even been thought to require the exclusion of other studies *; and in the profession itself, instead of being taught to assimilate the feelings of their minds with the elevated poetic conceptions of the Greek or Italian masters, they were, for a long time,

of Extracts from Authors contemporary with Shakspeare may be considered in this instructive light.

* The learned Junius speaks of these opinions, as prevalent in his time.

"Non quidem me latet plures esse, qui, communi eruditione satis superque imbuti, contemnunt potius literas quam nesciunt; tanquam majorem industriæ et laboris gloriam habituri, si ingenium eorum nullis alienarum artium adminiculis inniti videretur."—*De Pict. Vet.* lib. iii.

educated to workmanship only. They were instructed to reverence Michael Angelo for his style, and Raffaelle for his drawing; to seek in Titian and Rubens for local hues or systematic colour; and nothing farther: the rest, that is, the highest powers of those Painters, their elevated conception, poetic fancy, splendid composition and arrangement, were left (generally speaking, but certainly not without exceptions) to the pupils' own powers of discovery, or were, at best, scantily set to view by fortuitous opportunities of instruction. The lofty enterprises of genius were thence fatally considered, as to be achieved by none but the untutored force of native talents. The philosophical observation of Reynolds first, in this country, brought Genius down from "his visionary situation in the clouds, to give him a more solid mansion on the earth *."

* See his admirable *Discourses*. Disc. 7.

Of the same nature are the following sentiments expressed not long since by the present President of the Academy, in conversation on the subject of the Arts, as cultivated in various nations.

"I have settled my mind as to this point: when I look at the works of the Greeks, I do not see *Fancy*, I do not see *Genius*; I see *Philosophy*."

So far, then, as the preceding statement may be thought just, the designs of the British Institution, in the points which regard the elevation of Painting, may be considered as imperfect, or, to speak more properly, as immature; for why should not a hope subsist, that the honourable perseverance, displayed in the prosecution of its plans, may finally lead to the best and greatest efforts?

The Institution will ever merit the gratitude of English artists for the weight it has added to the benevolent efforts of individuals, in favour of our native School. It has opened the doors of opulence to the admission of English Pictures, and reconciled the patrons of foreign talents to the pretensions of our own. Nor is it a matter of small moment, that, if ever the Government should assume to itself the patronage of the higher provinces of Painting, its views would be found so fully seconded by the British Institution, as to produce nearly a complete arrangement of the powers of the State in regard to Painting. This respectable Institution, even if it should not attain a higher end, cannot fail to create a

body of artists, capable of filling every subordinate channel with adequate excellence.

From every surmise of deficiency, the conduct of the Institution, with respect to the purchase of the Historical Picture by Mr. West, stands eminently exempt. No act of patriotic zeal towards the Arts can be more perfect than the remuneration of contemporary merit, approved and established by the suffrages of professional judgment. All is then done, which the circumstances of the time allow. Happily for this country, the Picture of "Christ Healing the Sick" assumes so high a rank in graphic composition, as to fear no future decline from its present just estimation. The great Master of composition, from whose hand it came, holds a place in this respect amongst whatever modern or ancient schools have produced of eminence. Above the sportive, desultory trains of Venetian grouping, he ranks with the more chaste composers of the Florentine and Lombard Schools; and surpassing many, is excelled by few. The merits of the Picture exhibited at the British Gallery are not new in the artist. Nearly

fifty years of his life have been passed in the production of works of similar worth. But, had the merit of the work been less, the act of patriotism in the British Institution would not have been less perfect.

The same benevolence, which has been thus far evinced, and, in its latter act of just retribution to merit, so honourably distinguished, may, at some future period, become the source of those advantages, considered in the preceding chapter, as fundamental to the highest elevation of Art. From the British Institution may proceed the desired establishment at our Universities, and give to its founders a claim to such honours of philosophic patronage, as Athens only ever knew.

CHAPTER IV.

PATRONAGE DERIVED FROM THE OPPORTUNITIES OF PUBLICK MONUMENTS, VOTED BY THE IMPERIAL PARLIAMENT OF GREAT BRITAIN.

> " The brave, who sink to rest,
> By all their country's wishes blest!"

A MORE unwelcome task remains. If there has been cause for apprehension, lest what has hitherto been said, may have seemed to trespass on the respect due to individuals, who are the liberal assertors of our country's talents, how much greater must be the danger of questioning the amount of advantages, derived to the Arts from national protection!—from the very quarter, wherein it is the effort of these pages to excite attention to their interests!—Arduous, or invidious as the task may prove, still it is to be attempted.—Let us turn to the

patronage, descending to Sculpture, from the votes of the Houses of Parliament, in honour of deceased Warriors and Statesmen.

Patronage of the Arts was not, in this instance, the primary mover; but its action was worthy of the Parliament of Great Britain. That august Assembly, disregarding the prejudices, which have so often influenced lesser patrons, sought no artist from Italy, Germany, or France, to celebrate the glories of English heroes; but, with the plain sense, of which the feuds of party can alone defraud a collective body, assigned the various monuments to Nollekens, Banks, Bacon, Flaxman, and Rossi. They were assigned to them, as will presently appear, not because, as Sculptors, the Parliament conceived them wholly adequate to the execution of so arduous a task, but as they were native artists. This was the step of patriotism, and with the same step the exalted commissions for Monumental Sculpture still move. There is annexed to them a superintendence, of which it will presently be necessary to speak.

The employment given to Sculptors in the

present day by the State, and by distinct publick bodies, offers to the view of Hope advantages of the highest kind. It promises a splendid support to the aspiring efforts of the Art, and an ample remuneration of the talents employed in the completion of her works. Whatever plans may be proposed, or whatever wishes may be conceived for the national cultivation of the Arts of Design, the records of departed virtues must necessarily form a part of them. Never in any other country did publick opportunity present a more gratifying scope for the exertions of genius in this respect; nor ever did patriot munificence dispense reward with a more open hand. — How grateful would it be to every lover of his country's fame, if it were equally to be asserted, that the works of Sculpture, executed under these circumstances, were found to correspond to the lofty appearances of national encouragement! But who is bold enough to say that such is the case? Justly admirable as are the talents of individual Professors, and with all the partiality, which the respect, due to their names, may be sup-

posed to excite, publick expectation retires unsatisfied. Much less can *they* be satisfied, who have conceived pecuniary assistance to be all that has been wanting to the advancement of the Art of Design among us. Let us look, then, without reserve, at the actual state of the case. We see Sculptors employed, who deservedly hold a high place in the estimation of their country: we see large sums of money voted to each, with the most unsparing hand, and situations of the highest honour assigned to their works; our Cathedrals have laid open their proudest spaces, to receive a tribute worthy of the English nation. Yet, it must be repeated, the result is not satisfactory. Talents, patronage, opportunity, all combined to render honour to the Art! all failing!—and what is the cause?—If a more satisfactory reason cannot be assigned, some degree of elucidation may arise from the hints, which will here be offered;—offered with pain, as far as they are in danger of offending benevolent feelings, but disclosed from the prompting of a sense of duty.

Sculpture, in the annals of our time, exhibits

great opportunities of national celebrity, unfortunately marred by lesser circumstances. Whenever great designs are to be put in execution for publick use, and at the publick expense, it can scarcely ever fail to be, in the first instance, desirable, that the direction of such works should be placed under the superintendence of persons, qualified to form the most accurate judgment concerning them. When Athens was designed to be rendered as immortal by the lustre of her publick works, as by the renown of her patriot valour, the sole director, appointed by Pericles to conduct the splendid undertaking, was the accomplished Sculptor Phidias *. His presiding mind inspired emulation in those, who valued praise from his lips beyond wealth. The admiration of ages was secured.—When, in a later age of fame, Leo the Xth bade the apartments of the Vatican become the rivals of Greece, Raffaelle Sanzio, then eminent from his merits, already disclosed under Julius the IId., was appointed Prefect of the works of the

* See Appendix, No. 1.

palace, and other great publick designs *. If these methods were successful; if Athens was thus rendered eminent above all other seats of the Arts, and her Temples, her Porticos, her Paintings, and her Statues, put in possession of a deathless fame; if the Pontifical Palace of Rome rose to vie with Athenian lustre; is it not natural for us to ask, whether similar measures have been adopted by our country, in those instances in which the votes of the Parliament contribute to our national fame in Sculpture †?

On inquiry, we shall find a very different course pursued — with what prospect of greater advantage to the national character, the inauspicious appearance of its progress makes it reasonable to examine: a course to which, nevertheless, it is but just to conclude, that those who had the power of directing it, and who with such magnificence

* Roscoe's *Life of Leo X.*

† It may add strength to our inquiry, when we find that also in France, under the dazzling monarchy of Louis XIV., the genius of Le Brun was called to the superintendance of all the Arts dependent on the influence of Design.

support it, were led rather by want of adequate investigation of the subject, than by any want of desire to adopt the best methods within their knowledge. The benevolence of the State in this respect has been already mentioned. A superintendence of the publick monuments of Sculpture seems to have been considered necessary, to guide the less informed minds of the Sculptors; and for that purpose a commission was formed, composed of such persons as were most conspicuous for a liberal regard for the Arts: gentlemen, of high repute for classical learning and refinement, (some of them members of the House of Commons), candid in their opinions, and amiable in every concern of life. In conjunction with these, was nominated the President of the Royal Academy.

Exclusively of this distinguished superintendence, an additional body was afterwards formed, for the purpose of regulating the *situations* of monuments in our Cathedrals; consisting of Members of the former Commission, and of two Sculptors, two Painters, and two Architects, Members of the Academy.

It is difficult, and might be superfluous, to trace minutely by what steps the arbitration over publick works of Sculpture, thus at first submitted to two mixed assemblies of independent men and artists, has gradually fallen altogether into the hands of a select number of unprofessional judges, to the total exclusion, or with the total desertion, of artists of whatever description. The *effects* alone of such a change are the object of the present remarks.

The judgment of highly educated men can at no time be viewed without respect. To such men, of general learning, were it not for the adverse precedents of Athens and Rome, we might prudently have resorted, to complete the wishes of our Parliament; to men, who although unversed in the rules of professional skill, possessed minds generally illumined, and whose love of their country's honour could not be called in question. To such men, were it not for the same adverse precedents, the nation might prudently have appealed, when competition arose for the execution of its publick votes, to form an

unbiassed tribunal, before which the merits of the candidates might be weighed.

But farther:—had the publick works of those illustrious ages disappointed the expectations arising from the high repute of the various artists employed on them; did not the unabated evidence of the one, and those immortal remains, which we are so fortunate as to possess of the other, demonstrate, that, under the guidance of professional judgment, the *hand* of the artist was no less eminently successful; we might then, with equal propriety, have permitted, nay, solicited, our tribunal to interpose its influence in the various arrangements of the works offered for its choice; to improve the subordinate divisions of number and proportion, to raise and abase, to join and disjoin, to change, or transfer, parts and wholes, from this design to that, from one artist to another. In all these appeals we should have been justified, because, secure from professional prejudices and jealousies, no other passions were likely to warp the judgment; and because, the severe rule of professional science having misled its followers,

every advantage was to be looked for from ingenuous and uninstructed feelings.

Such a train of reasoning, which has unintentionally assumed an air of sarcasm, would have conducted us to the predicament in which we stand. To whatever cause it may have been owing, the Designs and Models for all publick monuments, even of such as were at first offered by publick bodies to the single decision of the Royal Academy*, have since

* In 1784, the House of Assembly in Jamaica having voted a Statue to Lord Rodney, in honour of the Victory obtained by him, two years before, over the French Fleet, directed its Agent in England "to apply to the most eminent Artists, and to offer premiums for the best Designs, to be approved of by the Artists of the Royal Academy."

Two models were in consequence sent to the Academy, and the work was adjudged to Mr. Bacon. — See Barry's *Letter to the Dilettanti Society.*

When the Howardian Committee, in 1791, requested permission from the Dean and Chapter of St. Paul's, to place a monument to the memory of Howard in their Cathedral, the favour was granted with this annexed condition; "that no monument should be erected without the design being first approved of by a Committee of the Royal Academicians."—Dr. LETSOM's *Hints*, respecting Howard's Monument.

In 1792, the British inhabitants of Madras having voted a

exchanged their tribunal, and have been uniformly submitted to the control of a select body, composed of gentlemen of rank and independence, and known by the title of The Committee of Taste.

To the Committee of Taste, thus formed exclusively of unprofessional judges, not only an absolute preliminary power is intrusted, of deciding what designs shall be accepted and preferred for execution, as well as to what Sculptors a preference shall be given, in consequence of his design having met their approbation, but they exercise also a discretionary power of directing whether *a part* or *the whole*, of any of the models so approved by them, shall be executed; whether *parts of one*

Statue to Earl Cornwallis, their Committee addressed a letter "to the President and Council of the Royal Academy," requesting "that they would nominate an Artist to execute a Pedestrian Statue of the Earl."

Banks was the only candidate for this work. — Barry's *Letter*.

In 1798, when the British Parliament voted monuments to several distinguished Characters, the Commission for the erection of Publick Monuments (since known by the name of the Committee of Taste,) superintended the direction of the publick works, and has from that time continued to exercise a similar control.

design shall be *transferred to another*, so as perhaps to *compound one out of two*; and, finally, whether a Sulptor shall *execute his own design* or that *of another competitor*. It needs little sagacity to discern, and little reasoning to point out, to what incongruities, to what alternative of insipidity or deformity, such methods unavoidably lead. Proportions violated, character transformed, confusion introduced; neglect, operating under the security of a commission, or the yoke of control; and fame sunk in the preponderating necessity of accommodation and subserviency;

> "Where only what they needs must do, appears,
> Not what they would." — MILTON, book iii.

A mere statement of such a mode of proceeding, is sufficient.

May not this situation of the concerns of Sculpture, (however benevolent the design,) be considered as preventive of the honours, which England is entitled to reap from the talents and proficiency of her Sculptors; who, at once elevated and bowed down, find employment

and money showered on them, but are left with little or no power over their own fame. Are not these dangers naturally arising from the exercise of a judicial authority, beyond the limits of its necessary acquaintance with the subject placed under its control? How great soever be the respect due to learning, it can never be too carefully distinguished, that what is termed general cultivation of the mind, does not necessarily (and of course may, or may not) include an acquaintance with any particular Art or Science. What, in the present question, is the particular subject submitted to a Committee of Taste? On what are its members commissioned to judge, and in what do they direct the hand of the agent? On subjects of Oratory, of Poetry, of Mathematicks, of Classical Learning, or of any other branch of Art or Science, the study of which has formed an essential part of their education? On all such subjects their judgment would be decisive:—but they are called to direct the only one, (at all connected with classic literature) to the regular knowledge of which their education has not conducted them.

And does taste *precede* knowledge? Can we distinguish what is good from what is bad in any art, before we know what is really in the art?

To interfere with the arrangements of professional skill, either in the conception or execution of its task, is to exercise power without competent knowledge; an evil, of all others, the most obvious, the most generally deprecated, and every where the most carefully to be guarded against, as being of all others that to which mankind are most invariably prone. —There are few educated men in England, who do not acknowledge this to be a truth in *Politicks:* why will they not imagine it to be one in *Art?*

The following anecdote is related by Ælian, of the Greek Sculptor, Polycletus.

" The famous Sculptor, Polycletus, began two Statues at the same time; one of which he resolved to execute agreeably to the taste of the multitude, and the other agreeably to the rules of his art. He indulged every one who came to see the former, by transposing and altering some part or other of it, in compliance with their wishes and suggestions.

"When the two Statues were finished, he exposed them both to publick view; and one of them was highly admired, and the other laughed at: on which Polycletus, addressing his visitors, said—'Well! the Statue which you hold in such contempt, is your own making; that, which you admire, *I* made*.'"

The circumstances, which have here been stated, will perhaps be found to afford a sufficient explanation of the want of correspondence in our publick monuments to the exalted patronage, under which they arise. If that explanation has been given, the purpose of these observations is answered.

But candour demands, that, in the statement of the causes which have conduced to the disappointment of publick expectation in our great works of Sculpture, the question be viewed on the other side also.

* "Δύο εἰκόνας εἰργάσατο Πολύκλειτος κατα τὸ αὐτὸ, τὴν μεν, τοῖς ὄχλοις χαριζόμενος, τὴν δε, κατα τὸν νόμον τῆς τέχνης· ἐχαρίζετο δε τοις πολλοῖς τὸν τρόπον τοῦτον, καθ' ἕκαστον τῶν εἰσιόντων μετετίθει τι, και μεμόρφω, πειθομενος τῇ εκάστου ὑφηγήσει· προὔθηκεν ὧν ἀμφοτέρας· καὶ ἡ μεν ὑπὸ πάντων ἐθαυμάζετο, ἡ δε ἑτέρα ἐγελᾶτο· ὑπολαβὼν δε ἔφη ὁ Πολύκλειτος· ἀλλὰ ταύτην μεν ἣν ψέγετε, ὑμεῖς ἐποιήσατε· ταύτην δε, ἣν, θαυμάζετε, ἐγώ." Book xiv. chap. 8.

Obvious as are the objections to a mode of superintendence detrimental to the progress of its object, it would probably be no less absurd to object altogether to placing a judicial control over publick monuments in men of general, but unprofessional education. Were the decision concerning them to be left in all points to the suffrages of professional persons, it is easy to conceive that professional jealousies and feuds might prejudice the general good. It is well known, that men exempt from such motives to partiality, have frequently been esteemed the safer judges. The learned Junius, after enumerating the various subjects of contemplation necessary for the accomplishment of connoisseurs in Painting, adds; "*Sic instructi*, sano rectoque judicio summorum artificum labores excutiunt, ipsis quandoque artificibus (absit invidia dicto) felicius; cum in *his* proprii operis amor, atque alienæ artis obtrectatio severitatem integritatemque judicii non raro infringunt *."

* Persons so instructed, form a sound and unbiassed judgment of the works of the greatest artists: nor let it appear invidious to remark, that they sometimes canvass their merits more successfully than artists themselves; since a natural partiality to their own

It is only requisite to observe, that Junius's catalogue of the objects of contemplation above mentioned, fill two very closely printed quarto pages. Unprofessional judges, instructed by the method which he proposes, would be amply entitled to the privileges he claims for them*.

Much reasoning, it is evident, may be employed on either side; and, after contemplating the several arguments, (without entering on the length of such, as the subject might induce,) what is the result? May it safely be summed up in a proposal of the following tenour?

1. Let the competition for publick monuments be open to all artists, as at present:

2. Let all models for publick monuments be presented to the inspection of the Royal Academy, and submitted to a general ballot of that body:

works, and disparagement of the skill of others, in the minds of professional men, are too apt to infringe on the strict integrity of their judgment."

* The chapter is deserving of the attention of *Amateurs*. It is the fifth in his first book *de Picturâ Veterum*.

3. Let such models as shall obtain the highest vote, be considered as *recommended for publick adoption:*

4. Let a control be lodged in a Committee, composed wholly of independent unprofessional men, to be named by the House of Commons; with the admission only of the President of the Royal Academy; and let the control extend to the *total reception* or *rejection* of any of the models recommended by the Royal Academy. In that single act of control, let the department of the Committee begin and end. By thus giving to the Committee an absolute power of choice, as to such models as should be adopted, and by leaving to the artist an absolute control over the design and completion of his own work; the impartiality, on one hand, of an enlightened and liberal judgment, in the selection of works to be executed for the publick; and the freedom of genius, on the other hand, in the execution of them, would remain equally unimpaired and full

* If a Committee of Taste were empowered to inspect the occasional discoveries of works of former ages, in England, it is

It is to be farther observed with regret, that such impediments to the success of the Arts of Design as have been mentioned, are not con-

probable that very great advantages might be derived from their classical attainments. Their reports might tend to interest the State for the remains of antient Art; the preservation of which would reflect a credit on publick taste, but of which every trace is sometimes obliterated by avarice or ignorance.

The remains of a Roman Bath were discovered about 50 years since at Bath, in a nearly perfect state. After lying open for some time, they were destroyed, or the ground filled up; and buildings were erected over them, which are called the Duke of Kingston's Baths. Other remains were lately found near Arundel, and at Canterbury, and other places; which will perhaps be in the same manner covered over.

Remains of Art, far more interesting to Englishmen, were found at the time of the repairs of the House of Commons, when the walls of St. Stephen's Chapel, with all their original decorations nearly unimpaired, were discovered by the workmen, and, by the permission of the Directors, in part destroyed by them also. I cannot but feel persuaded that the knowledge of those valuable remains never came to the ears of our Sovereign, whose great solicitude in the cause of the Arts, so often witnessed by the Royal Academy, can leave no doubt that he would have affectionately preserved those reliques of English Painting, so rarely surviving in his kingdom, and so reputable to the reign of Edward III., his predecessor in the patronage of the Arts. The Committee of Taste would in this instance have appeared a proper organ of communication, and would probably have proved an effectual one, for the preservation of much national credit.

fined to Sculpture alone. There is to be found another instance of a superintendence somewhat similar, in Architecture, and it may be considered as deserving of a transient notice in this place.

The magnificent plans of architectural improvements in the neighbourhood of Westminster Abbey, appear to be submitted to the same kind of *direction*, to which the care of publick Sculpture has been consigned. These works are under the control of persons of high situation, but not professional.

In order to the erection of Buildings, appropriate to the dignified purposes, and suited to the intentions of publick expenditure on the occasion, premiums were some time since offered by advertisement, for the best designs for the constructions here proposed. The plans, which were sent in, in consequence of those advertisements, were found to be all from young Architects, emulous of the undertaking. The Committee, in whose hands the power of ordering the works is lodged, with equal modesty and good sense, conceived themselves inadequate to decide on the *pro-*

fessional merits of the respective designs. They, therefore, proposed a reference to the judgment of three of the most eminent Architects of our time. What judgment those referees have given, it would be superfluous to mention, as no part of the undertaking has since proceeded. But one reflexion will naturally occur on what has been here stated. If the eminent Architects whom it was thought necessary to call in as referees, were the fit judges, were they not likewise the fit Architects of the publick improvements? No objection should, or can, be held forth against the encouragement of rising genius, by offering premiums for publick designs; but as the State is entitled to the services of the highest talents which it possesses in every kind, what could be more consistent with its just claims, (and such consistency, it may be hoped, is in contemplation,) than that the execution of the work in question should be intrusted to men of acknowledged superiority?

But to resume the subject of the chapter. After stating the several causes, which appear to render the present mode of superintendence,

exercised over our great national works, either ineffectual, or prejudicial, to the advance of the Art of Design in our country, it is requisite to state, on the other hand, that it would be not only unjust, but absurd beyond all rational supposition, not to admit that the general description of the body, exercising the power, which has been objected to in its interference with the detail of the Sculptor's work, necessarily includes the very persons, whose opinions the Sculptor would be most anxious to learn, if they were previously versed in the principles, and acquainted with the practice, of his Art. There is no character more reverenced by artists, no conversation more eagerly sought, than that of an accomplished scholar, communicating the sentiments excited by Painting and Sculpture in an ingenuous mind: and this consideration may be allowed to form an additional argument in favour of the proposal before described, for giving a place to *Design*, among the general studies of the Universities. The result of such an appointment as the Committee of Taste, might then be justly expected to be an in-

crease of the glory of our country; but, until the Science shall form a part of the education of its members, the Fine Arts dependent on it can not advance under their control, and the nation is consequently disappointed in its just expectations from the skill of its artists.

Thus far the principal causes have been considered, which render the patronage, hitherto bestowed on the Arts of Design, inadequate to the accomplishment of their final purposes.

PART III.

OF THE

ULTIMATE PROSPECTS

AND PROBABLE

EPOCH OF THE ARTS OF DESIGN

IN ENGLAND.

——" that, well employ'd, with Rome
May vie our grandeur, and with Greece our Arts."

THOMSON.

OF THE

ULTIMATE PROSPECTS

AND PROBABLE

EPOCH OF THE ARTS OF DESIGN.

INTRODUCTORY.

OF THE PROPER APPLICATION OF THE POWERS OF THE ARTS.

" Paulum sepultæ distat inertiæ
Celata Virtus."

WE are now arrived at that point, which may be considered as the chief scope and ultimate use of every historical survey of the Arts; namely, the consideration of the means, whereby it is in the power of the English Government to direct the employment of them in such a manner, as to equal the utilities, the moral benefits, the splendour and

the fame, which other nations have derived from them in past ages; in those ages, whose honours in this respect still lie as a reproach on our own; not of inability, but of inactivity. Encircled as we are by numerous glories, who will think that England has achieved her duty, while a point of inferiority yet remains unquestioned? Who will accede to the reply, hitherto given by our Ministers, when applied to for protection to the Arts, "that the expense is unsuitable to our present situation?"—Take the solicitude for the Arts at the lowest—that its object is merely magnificence; shall their advocates be told that England has no pretensions to magnificence? Will it be said that England *ought not to be* magnificent?—that she *is not*?—When, some years ago, an inadvertent proposition was made in the House of Commons, for retrenching the expenses of the high offices of state, a member, celebrated for the powers of wit, in opposing the motion, pointedly ridiculed the idea of a "Lord Chancellor going to the House of Lords in a covered cart." Although few may assent to the supposition, that the

official presence of the Chancellor of England can, in any situation whatever, be viewed without respect; as few will hesitate to agree, that its present magnificence is the proper garb of such an office. It is by the universal consent of the Nation, that the Establishments of our State are deemed justly magnificent. And this consent does not surely arise from any plea of necessity, which can be alleged on the part of those who fill them. If nothing more than their positive wants were the point of consideration, for what reason, to take an instance of the highest respectability in the State, should the office of the Speaker of the House of Commons have a salary of 6000l. per annum annexed to it? Would no man be found gladly to qualify himself for it, for as many hundreds? But it is evident, that the real estimate of the salary refers to a different object; and that magnificence is, in the publick opinion, no less than in that of the State, a necessary accompaniment of the national Establishments. If a provision, therefore, for the encouragement of Painting, be *indeed* an object of publick magnificence, it is

a provision worthy of, and congenial to, our Government. Yet, to state this plea, is to take, as has been observed, its claims in the very weakest point; for what, if to magnificence be added publick utility? Is it in that case unsuitable to the present, or to any other, period of the annals of the English State? But, that publick utility is a ground, which the advocates for the protection of the Liberal Arts are fairly entitled to take, has in part been shown in the preceding pages.

Let us proceed to consider the opportunities which present themselves, for effecting the accomplishment of excellence in Painting, by a more adequate employment of eminent Painters, under the favour of the Government. They have been repeatedly pointed out by various writers on this subject. *Publick Halls*, of every description, *Churches*, and *Palaces*, are obviously the scenes, to which the powers of the Arts are to be invited. And on each of these, in the view above adverted to of *publick utility*, it may be allowable to offer a few additional remarks.

CHAPTER I.

ON THE EMPLOYMENT OF PAINTING AND SCULPTURE IN PUBLICK HALLS.

"The crowning City, whose Merchants are Princes, whose Traffickers are the honourable of the Earth."

EZEK. chap. xxiii. ver. 8.

THAT our large publick buildings are for the most part without any works of Painting, there needs no argument to demonstrate. That they *might* be so adorned, is no less evident: the voice of the State to that effect, is alone requisite*.

But, besides the larger publick edifices, there is another range of buildings, depending on particular bodies of men, and equally capable of ornamental improvement. To the stranger who visits London, and whom curiosity may lead in search of the numerous halls of those

* The House of Lords is not destitute of one branch of Painting. It is again covered with its old tapestries.

respectable associations, called *Companies*, it must seem matter of surprise, nay, rather, wholly unaccountable, that in edifices, where every other appearance indicates comfort and respectability, so many bare walls should be left, in such a state as not to afford either use, pleasure, or profit to their possessors, when they might be so easily rendered fruitful in all. Supposing a meeting to be convened for serious purposes, can it be otherwise than useful, that every member, on his entrance, should be reminded of the events, on which is founded the respect due to the body there assembled; or of the duties, for which that assembly was first convened? If they meet for purposes of social festivity, what so fit to entertain the eye, and enliven the fancy, as works of beauty and taste? As to the third point, profit—those Companies are, perhaps, scarcely aware, that, if their Halls were filled with Pictures of distinguished merit, and became indispensable objects of a traveller's curiosity, (as is, or *was*, the case at Venice, and other towns in Italy,) the gratuitous contributions of the visitors, (if it should not be

desirable to impose a *demand,)* might occasionally supply a fund for any known purpose of beneficence, suited to their society.

In the general concerns of industry, no small portion of the superiority of England over other States, appears to consist in her making the greatest possible use of her actual faculties. But in circumstances of the kind here mentioned, there seems to be a neglect of existing means, wholly inconsistent with her modes of diligence in other points. A very few Halls of the Companies in London are distinguished by the possession of any work of Painting*.

The larger Establishments of Bridewell and Christ Church Hospital offer a better example; the former possessing the celebrated Picture by Holbein, representing Edward VI. delivering the Charter of that Institution to the Mayor and Citizens of London; and the latter, a Picture, also by Holbein, in which the Mayor and Corporation of London are

* See Appendix, No. 4.

represented, receiving the grant for the three Hospitals *.

Guildhall appears to be devoted to Sculpture. There is ample room in it for the employment also of the sister Art of Painting; and its spacious panels are admirably calculated to admit her works, and to display them to advantage.

The Directors of some of our Publick Buildings of a still larger description, are well apprized of the productiveness of ornamented walls. At Greenwich Hospital, the sum of annual profits is augmented by the Exhibition of the Paintings of Thornhill in the Great Hall; and by that of the additional Work painted by West in the Chapel. The emoluments derived from these Exhibitions, are dedicated to purposes of benevolence and national utility †.

It is needless to observe, that, whenever it may be thought proper to adorn the large

* It contains also a work by Verrio.

† They form a part of the fund raised for the maintenance of seamen's children: 200 are now provided for.

publick buildings of London with Paintings, they will necessarily be filled with *patriotic subjects*, because no subjects would be proper for them, but such as in some measure appertain to their national purposes. The same would take place in the Hall of each Company. And in these points, whatever might be the merit of the respective Paintings, all would contribute to the general celebrity and renown of their country. They would furnish present honours, by renewing the memory of the past; and in the future pages of history, their records would prove the most valuable documents.

CHAP. II.

ON THE EMPLOYMENT OF PAINTING AND SCULPTURE IN CHURCHES.

"Ipsi per visum enarraturi divina pluribus pauperioribusque Spectatoribus."—Div. Chrysostom. *Orat.* xii.

The proposal of adorning our Churches with Sculptures and Pictures, and thereby rendering their walls a series of religious lessons, has been so fully spoken of in a former inquiry, that any farther observations on so obvious a point could only be superfluous repetition. It appears unquestionable that, in buildings consecrated to the purposes of Divine Worship, the aids of Painting and Sculpture may be usefully and laudably called in, to strengthen religious impressions, and by that means to assist the effect of religious instruction. The increase of Pictures, of late admitted into Churches, in various parts of England, gives reason to believe, that Painting, in this

respect, begins to recover the just point of appreciation, at which it stood among us, before the Reformation. But very few instances only have yet occurred in the metropolis, in which the liberal spirit of Patronage has afforded a scope for the assistance of the Art. St. Stephen's, Walbrook, containing a Picture by West, and the Chapel of the Foundling Hospital, filled many years since by the gratuitous exertions of several Painters, are the principal, if not the only examples.

The value of *Sculptural Memorials* needs no other testimony than the universal employment of them in our Churches; and this mode of Sculpture can hardly be said to require farther recommendation to publick favour. Our Churches afford no less a scope for the useful labours of Painting; and there can be little reason to doubt that the increasing estimation of the Arts of Design will allot both to Sculpture and Painting a wider range than they at present possess, in those elevated paths, in which they are so fitly suited to move *.

Nevertheless, while a just zeal in their

* See Appendix, No. IV.

cause looks anxiously forward to so important an aid to their progress, a farther topick reasonably presents itself to consideration; viz. the *proper employment* of their powers: for, since the power of the Arts of Design is so obvious, in aiding the purposes of piety by representations of an appropriate kind, it cannot be doubted that the same power, injudiciously employed, might tend to produce again those inconveniences, which have formed the ground-work (or at least the pretext) for the objections raised against the Arts themselves; objections only *then* absurd, when they confound the frailty of Art with its substance, and mistake contingency for essence. An indiscriminate zeal, therefore, to fill our Churches with Sculpture and Pictures, is as much to be deprecated, as the absurd superstition which so long opposed their admission: and the subject may, on this account, be justly thought to demand a more serious attention, and more discriminate examination, than it has hitherto obtained.

With regard to *Painting*, so few of its works

have hitherto made their appearance in the service of religion, that opportunities of possible offence can scarcely be said to have arisen: but it may without hesitation be asserted, that the Art must be considered as unworthy to enter the holy walls of our Churches, whenever it shall cease to regard a subservience of its powers to the purposes of piety as its chief duty, and when it shall aim either at attracting admiration for its own qualities, separately from its sacred commission, or shall voluntarily swerve from objects of holy contemplation, to awaken passions of worldly competition and pursuit*. Those representations alone, which serve forcibly to imprint on our minds the mercy and goodness of our Creator, the benevolent merits of our Redeemer, the duties of Chris-

* "Hoc exercitii genere si quis uti voluerit, illud tantummodo pingendum fingendumve sibi meminerit, quod ad virtutem capessendam provocet spectatores; non quod ad vitia inani oblectatione possit allicere. Hoc enim opus diaboli est, illud Christiani."

{ MARULUS, lib. iii. cap. 9.
{ SABELLICUS, lib. ii. cap. 9.

Apud *Theatrum Vitæ Humanæ*, p. 749.

tian love, or the hopes of Christian immortality, are the objects of the Art in such places. Under such just restrictions as this ruling principle prescribes, Painting is capable of demonstrating its powers of publick utility, by exhibiting the purest lessons of piety and religion; lessons of the most extensive influence, because open to every eye, intelligible to every mind. To such employment let it be called in our Churches.

Sculpture, on the other hand, from the multiplicity of its religious works, presents an ample field for important investigation. The too ordinary employment of Sculpture in our Churches, resembles in some measure the general occupation of our Painters. It is employed in a species of Portraiture, recording the character, and prolonging the memory of individuals. In this manner our Churches might, in the course of time, be transformed into mere Portrait-galleries, exhibiting, either by personal resemblance, or allegorical device, those whose descendants are sufficiently interested in their name, to desire such records; and sufficiently rich to obtain them.

In a higher class of Sculpture, many Monuments adorn our Churches, admirably calculated to justify the trust, which appears to be reposed in the Art, when admitted into those holy mansions. Let us observe, if this be the case in all.

The effects, which works in the Fine Arts have the power of producing, and those which they ought to produce, in order to further the purposes of religious instruction, have been already described: they are alike in both Arts. The misapplication of that power in Painting, is obvious, and has been pointed out and reprobated; the misapplication of it in Sculpture, is no less obvious, and no less worthy of reprehension. Whatever representations in works of that Art, shall be found to swerve from the true objects of piety; whatever affect the mind in points which Religion does not sanction, and tend to excite what she strives to calm; to inflame what she seeks to extinguish — all such are erroneous and misplaced, in Temples of religious worship. — What forbids us, then, to examine by this test the Monuments in our Cathedrals; not

only such as have been erected by the affection of individuals; but even those, which, under the auspices of Parliament, transmit to posterity the illustrious names of Heroes and Statesmen, defenders and preservers of their country; whose virtuous labours the voices of a grateful people consecrate to immortality.

Splendid as such memorials are, of what nature are the records which they exhibit? Are the impressions designed to be produced by them, such as inspire resignation to a Supreme Being; such as tend to calm the heart, and remind us of the frail and fleeting state of perishable substances? Or do they rashly attempt to blazon the proud and contentious achievements of human strength? Do they show the triumphs of man over man? Do they present the elated mien of the conqueror? The sanguinary strife of armies? The desolating thunder of navies? Do they awaken the love of worldly glory, ambition, hostile resentment, and thus keep alive the tumultuous passions of the breast?—Which, we may ask, *should* occupy, which adorn, the mansions of devotion? Is it amidst ob-

jects of the latter description, that the voice of prayer should arise, or that the heart of the suppliant can be cleansed? Are not those objects such, as piety, as resignation, as the hope and view of a better world instruct us to banish from our minds?—On such questions must depend the propriety or impropriety of the admission of Sculptural Records into our Churches.

Within the solemn enclosure of religious edifices, all records of action, not immediately connected with religion, should be unknown. The mind of the Christian, retired within itself, and contemplating only the vanity and insufficiency of worldly pursuits, must not be roused from tranquil resignation, from heavenly complacence and rest in God, by the view of triumphs, either in arts or arms. It is of small importance what is the victory, or who the conqueror, whose laurels distract the thoughts of the worshipper. If Nelson's image occupy the area of St. Paul's Dome, accompanied by Sculptures of his glorious achievements, Nelson's presence is there absurd and profane. If, in those consecrated

bounds, we are to be reminded of that renowned and inestimable Hero and Patriot, let us be reminded only that the victor, whom we admired, whom we loved, who was endowed with talents, and blessed with opportunities, to sustain the glories of his country, was a temporary and brief agent of Heaven's designs; and that our defence is not *man*, however endowed, but *God*. Every object within the holy mansions should inspire us with a like sentiment of humility, and of our own nothingness. *Glory* should there be applied only to another state of existence. The contemplative Christian should there bow his whole heart to Heaven, and every spark of ambition and restless passion should be extinguished. — If *Sculptors* startle at arguments perhaps applicable to a large portion of publick works, let them ask themselves, what would have been their judgment, if *Pictures*, containing the heroic exploits of warriors, had been chosen as the decorations of Cathedrals? Had it been thought fit to grant the same vote for the commemoration of our Heroes, by the hand of the

Painter, as by that of the Sculptor, what scenes of captivating splendour might our Churches by this time have presented, instead of such objects of religious solemnity, as should alone call the attention of him who goes to worship!—A reflexion, of itself sufficient to show the impropriety of admitting into those seats of devotion, works of Sculpture destined equally to purposes of splendour.

But is there no advantage, then, to be derived from records of an heroick kind? From a publick exhibition of examples of active and intrepid patriotism, of brave contempt of danger, of death met with cheerfulness for our country's sake? Shall not the heart be taught to glow with remembrance of the Statesman's wisdom, of the Hero's undaunted firmness; of life-exhausting valour; of comprehensive genius? Where else shall these useful lessons be learned, where else impressed so strongly on the mind?

These questions will be answered in the remaining consideration of PUBLICK OPPORTUNITIES,

CHAP. III.

OF THE EMPLOYMENT OF PAINTING AND SCULPTURE IN PALACES.

"Sunt hic sua præmia laudi."

It is not in vain, that the honours of the Arts of Design have been advanced by the establishment of a Royal Academy, and by the encouragement arising from works of monumental record in Sculpture; or that their hopes have been strengthened by the munificence of the British Institution. Far less would it be a vain acquisition to their cause, if, instead of the subordinate employment, for the most part given to them by the nobility of the kingdom, their higher and more extensive branches should obtain general admission to our Palaces, the last of the publick opportunities hitherto mentioned; under which name may be considered not only the mansion

of the Sovereign, but also the two Houses of Parliament; and, after these, many of the larger dwellings of the English nobility.

Our venerable Monarch has in this, as in other instances of patronage, set an example, not more deservedly admired, than unfortunately unimitated. The apartments at Buckingham House, and the Audience Chamber of Windsor Castle, display events of British history, glorious to England.—What precludes the Houses of Parliament from adopting similar adornments of their walls? Are there wanting in our history events of which the records might justly live under their eye? Would the Corridor lately built, be disfigured by a series of Statues, presenting memorials of such men as have left their renown to that Assembly? The Statue of Pompey had its place within the Senate House of Rome: why may not the Worthies of our land stand in equal honour*?

* "Sæpe audivi Q. Maxumum, P. Scipionem, præterea civitatis nostræ præclaros viros solitos ita dicere, cum majorum imagines intuerentur, vehementissimè sibi animum ad virtutem accendi. Scilicet non ceram illam, neque figuram, tantam vim in sese habere: sed memoriâ rerum gestarum eam flammam egregiis viris

It is remarkable, that while every petty Society exhibits its Founders or its Directors, there should be no Gallery of Portraits, either of the Kings who have swayed, or the Statesmen who have administered the Realm. A Gallery of their achievements, and their virtues, would claim still higher distinction. Nor, if the authority of example be requisite, is precedent wanting. Among the splendid people of Rome, the triumphs of Messala in Sicily, of L. Scipio in Asia, (as already mentioned,) and of Sempronius Gracchus in Sardinia, stood recorded by Painting in the *Curia Hostilia*, the *Capitol*, and the Temple of *Matuta* *.

The palaces of our nobles furnish at present a wide range of examples of the *dereliction* of family pretensions; for what could more properly adorn the walls of their dwellings, than memorials of such achievements of their pro-

in pectore crescere, neque prius sedari, quam virtus eorum famam atque gloriam adæquaverit."—SALLUST, *in Præfat. Bell. Jugurth.*

* "Sempronius quoque Gracchus, subactâ Sardiniâ, formam insulæ, et in eâ pugnarum simulacra picta, in Æde Matris Matutæ dicavit."—LIVY. See the other examples, in Appendix, No. 2.

genitors, as have either formed, or increased, the dignity of the station which they fill? Were our Painters employed on such subjects, how many illustrious trophies of English character would be *indelibly* impressed on the people at large, which are now known only within the circles of a single class*!

There are also instances, in which memorials of this kind would hardly be thought to form any other than appropriate portions of *national* honours. What, for instance, could be a more suitable accompaniment to the estate lately given to the ennobled relations of Nelson, than the Statue, or the Picture, which affectingly represents the Hero expiring in his Country's triumph; the cause and grace of their aggrandizement? Where should the

* Perhaps this is one of the points in which the Arts connect themselves with the political advantage of the State. For might not such records be attended with the most salutary effects, from impressions produced by them on the minds of a very numerous class of men in society; among whom few, perhaps, are able to judge of the political combinations, which render the distinctions of the higher ranks so valuable to our well-being; but none of whom would be made spectators of rewards given to merit, without feeling the propriety of the distinction?

instructive record of his glorious death be more aptly sought by the Stranger, attracted by curiosity, or the Briton, fired by emulation, than within the walls of a palace, built by the gratitude of the nation, for his descendants?

The uses of Painting * were not neglected in the Palace of Blenheim, given by Queen Anne to the Duke of Marlborough. The ceiling of the Hall was covered by Thornhill with allegorical allusions to the Conqueror, and a series of tapestries displayed his successive Victories †.

When an edifice no less honourable shall rise amidst the vows of his Country, to welcome home the Protector of Portugal, what gift can be more gratifying to his bosom, than

* "Res in bello fortiter gestas, tum eloquentes homines sæpenumerò, tum Pictores exprimunt: illi sermone ornantes, hi tabulis delineantes; et utrique multos ad fortitudinem excitant."—Basil. *Homil.* See Junius.

† It is remarkable also, that in this Palace, one room, (the magnificent apartment, 183 feet in length, now fitted up as a library,) was originally designed to be a *Picture Gallery;* a circumstance, which strongly indicates the favourable disposition of the Sovereign donor to the Fine Arts.

national records of his successes, and his glory?

One objection, it is true, has been strongly urged against the employment of Painting in memorials of publick importance, which, though a consideration of inferiour moment, deserves to be examined. The objection is deduced from the want of durability in the materials, employed by the Painter in the practice of his art.

Although this is one of the many opinions, which will cease to require refutation, whenever, by the introduction of Painting into our great schools, the study of that Science shall have imparted a general comprehension of the subject, it may be necessary for the present to remark, that the *material* components of a Picture, nay, even some of the most fragile, are proved by experience to have lasted more than 1700 years — no inconsiderable portion of human fame. The ground, on which this assertion is founded, is open to all inquirers; it consists in the actual existence of works of Painting, found at Herculaneum, and executed, as is known from concurring

testimonies of history, at least as early as the eightieth year of the Christian æra.

Pictures also of less frail materials, the oil Pictures of Germany and Italy, have now endured four hundred years, from the time of the invention of that method of preparing colours; a period of trifling length, indeed, in comparison with the former, but, from the greater natural durability of the component materials of these works, likely to surpass it greatly in the course of time. The amount of the years which these Pictures *have already lasted*, (many wholly unimpaired,) is *certain*. For how many more *may* they last?

The perishable quality of certain hues, which sometimes contribute to superiour lustre in Pictures, may, indeed, be insisted on with some degree of reason. But this is a charge, which will be very considerably alleviated by the consideration, that the extreme freshness and brilliancy of colours by no means occupies an *essential* part of Painting, when regarded as an instrument of national record. The scenery, the facts, the expression of character, may remain, long after the passing charms of

colour are extinguished; and the moral uses of the Art will thus continue unimpaired, in spite of the decay of the more frail components of its works *.

Yet, even supposing this charge of frailty in the materials of Painting to be of essential, unanswerable force—Grant that Pictures will not endure for more than 1700 years,—or if you will, not more than 400 years—Will you refuse the *passing compliment of four centuries*, to the fame of the Hero, who has advantaged your country?—And to this plea is also to be added another most powerful consideration in favour of the duration of such records. This is, the innumerable multiplication of them by Engraving, now become the inseparable attendant of Painting. Will a Nation refuse

* In the highly advanced state of Chymistry, and under its eminent Professor at the Royal Institution, great hopes may be entertained that Painting will, ere long, be rendered secure from any material changes of colours. The decay, even of the lightest parts, may then be little apprehended in such works of publick eminence, on account of the just and deep sense that every Painter would entertain of the important intent, which they are designed to answer, and to which he would use his utmost skill to accommodate his labours.

to the Statesman, or the Hero, that wide expansion of his name, which the sedulous art of the Engraver will promote during those centuries? For instance, is the tribute of respect, lately shown by a Painter and an Engraver to the memory of Nelson, a trifling or insignificant tribute? At least five hundred, perhaps five thousand rooms, by their means, present the remembrance of a man, whose memory the gratitude of the English Nation would preserve for ever. And would to Heaven, for the honour of England—of our country—this tribute were the concession of the State, rather than the enterprise of individuals!

"Be thine, Britannia, thine the nobler aim,
To live through long futurity of fame!
To gain the wreaths that peaceful Arts bestow,
Pow'r's proudest immortality below!
In Time's decay, ere Albion's empire dies,
To leave her constellation in the skies,
Eclipse the glory of the world combin'd,
And give a fifth great epoch to mankind."

SHEE'S *Elements of Art.*

There is an article in the "Supplementary Regulations of the Academy of St. Petersburgh,

A. D. 1802," so appropriate to this topick, that it may aptly close the present chapter. It is as follows:

"Our Sovereign declares it to be his pleasure, that the Academy shall propose, every year, designs in Painting and Sculpture, on subjects taken from the history of this country, in order to immortalize the memory of such illustrious Russians as were pre-eminently entitled to that honour; or to recal some remarkable event, which had contributed to the good of the empire; and that these productions of the artists, whether Pictures, Statues, or Busts, shall be ranged in a Gallery, particularly allotted to this purpose in the Imperial Palace, and consecrated to the Monuments of national desert*."

* See *Academic Annals of Painting, Sculpture, and Architecture*; published by authority of the Royal Academy, 1803.

CHAPTER IV.

ON THE POWER AND DUTIES OF A STATE, RELATIVELY TO THE ARTS OF DESIGN.

"Quid mecum populus desiderat, audi."

The appropriate adornment of our halls, our palaces, and our churches, justly forms a part of those means, by which the national fame in works of Painting and Sculpture may receive increase, and the utilities of those Arts may be established, under the favour of the State. But, beyond these opportunities, desirable as they are, there yet remains a farther effort to be made, in order to correspond fully to the claims, which the State of England may be thought entitled to make on the powers of the Arts, when taken under its protection.

The result of inquiry in the preceding pages,

has been, that the various measures, hitherto adopted by us for the advancement of the Arts of Design to their highest degree, however directed by taste or patriotism, have been insufficient to complete the proposed end. On the other hand, it is manifest to all, who have reflected much on the subject, that, in order to raise them to excellence, and to render them beneficial in the fullest extent of which they are capable, some enlarged and predominant direction of their powers to *publick purposes*, must be sought at the hands of *the State**. From the State, it must be repeated, from the *State alone*, it can be sought; for unless the magnitude of the design be such as to place it beyond the reach of any lesser influence, it must inevitably fall back into the crowd of puny and ineffective attempts, which have

* In a country in which the Arts are not yet become a subject of study as profound as general, Historical Painting will never flourish to any considerable extent, through the patronage of mere individuals taken singly. It can only thrive through the encouragement of the Nation in a body, or through the liberality of the Sovereign.—*Costume of the Antients*, by THOMAS HOPE, Esq.

hitherto been made in England *. If any adequate return is to be given for protection and favour, so loudly claimed for the Fine Arts by their professors; if the honour and advantages of the State which protects, and the Nation which encourages them, are to receive increase from them, some constant and connecting measure must be found, whereby the ambitious exertions of the Artist, the favour of the Patron, and the interests of the State, may all be collected in a single point; a point, in which the various aids and achievements of every part may mutually unite †.

There is strong ground to presume, that the State is not only the power, which must necessarily sustain such an exertion in favour of the Arts of Design, but (as the next chapter,

* See Northcote's *Varieties on Art. History of the Slighted Beauty.*

Every lover of the Arts will learn with pleasure, that it is the intention of the President of the Royal Academy to publish a tract on the Patronage of Sovereigns.

† Towards this supposed point, whatever hints have been here offered, respecting the decorations of our halls, our churches, and our palaces, will be found to have been directed.

it is hoped, will tend to demonstrate) that it is, itself, also the point here described, in which the result of all the parts must concentrate. The lessons of the Academy may accomplish the student; the British Institution may provide for the wants of the proficient, may present a Gallery of Pictures, all proofs of English ability, and a thousand successive Galleries may be added, without producing any concentrated result, or erecting the trophy of lasting fame, which is the present object of solicitude to British artists; without securing the purposes of national advantage, which are, at all times and in all things, the object of solicitude to patriots of every country.

Let us now, therefore, endeavour to investigate in what this *connecting measure* may be found to consist. The discussion may finally not be fruitless; as it appears unreasonable to suppose, that a British Minister will continue always inaccessible to publick sentiments of patronage on this point. The argument, which has been used to justify a delay of protection to the Arts from the State, viz. that the re-

quisite expense of encouragement to them would be ungraciously viewed by the Nation, is a phantom, which will vanish at the glance of the first Statesman, who looks it in the face; and under the favourable aspect with which they are at present regarded, this hope may naturally be strengthened. Will any one believe, that, if the support desired formerly by Mr. Opie's, and lately by Mr. Shee's, proposal, were now brought forward for consideration in the House of Commons, that it would meet with opposition from any party? Is it fit to be surmised, that the late, the present, or any Minister, would so far wrong even his most strenuous opponent, as to cast on him the imputation of wishing individually to prevent the Art of Painting, or any other liberal Art, from being duly cultivated in England?

The people of England, like any other people, feels for its own dignity, enjoys its own glory, blushes for its own disgrace. It sighs and repines, when extravagant sums of money are lavished on capricious projects of useless and momentary designs; but what murmur has ever been heard, because the

Houses of our Parliament have been enlarged and adorned; or Westminster Abbey repaired? What sound of discontent has been uttered, that the receptacles of the Museum have been extended, or its treasures augmented? or that Somerset House boasts the labour and the Science of the Architect? Has the Nation repined at expense, when Monuments have been voted to its defenders? Do the present splendours of Carlton House become the object of detraction?—The witticism of the French Orator, who declared that we were a Nation of shopkeepers, may be allowed with a smile, because it contains no serious aspersion of our character; but it would be an insult to the people of England, collectively, and with reference to national feeling, to be told, that it prefers its wealth to its just and merited honours.

At the same time it appears requisite, until the cause of the Fine Arts shall have acquired a stronger general interest, to propose for them such a mode of progress, and such measures for their ultimate success, as may justly have a tendency to conciliate favour from the

hand of power. And, to this effect, it is desirable to ascertain the ground, on which the British Government, once deigning to become the mover, may most securely proceed towards the desired purpose.

Perhaps no effectual plan, laid with this view, will be found to differ essentially from those which have been, in various modes, before suggested: the scope of the whole may be summed up in the grant of a *Charter and contingent support*, to an Establishment, under the avowed sanction of the Parliament of Great Britain, and amenable to its control; whose declared object shall be "*the due direction of the Arts of Design to publick utility*, by *the continual employment of British artists on works best suited to that end*, under the guidance of professional men, subjected to such regulations, as have been before proposed."

Such a plan, it is sufficiently evident, would unite in itself two of the proposed points, viz. the exertions of the Artists, and the favour of the Patrons, who are here stated to be the Parliament, and conceived as contributing their influence to the success of the general

cause. The utmost advance of the Arts is, therefore, secured; but it is essential to the present purpose to show, also, in what manner a grant of such a nature would be connected with the honour and advantage of the Nation, so as to become of importance to the State itself.

Now, the interests of the State must lie in giving that direction to the Arts, which is most eminently conducive to their publick utility. Sufficient grounds have been offered, in the former parts of this work, for establishing the *profitable* tendencies of the Art, and the relative dependence of those profits on the superiority of its higher branches, which are here the subject of consideration. The most effectual advance of the Arts must, then, necessarily secure the most profitable result. It remains to examine, whether the most effectual mode of directing them to eminence, be that which is likewise most honourable to the Nation, and consequently important to the State in that view also. This topick will form the contents of the ensuing chapter; a topick the more interesting, as, by every degree of elucidation that it acquires, some

advance will be made towards that difficult, but important discovery, before spoken of; namely, at what points of contact the interests of the Fine Arts may be proved to interweave and blend themselves with the interests of the State, so as to be entitled to thrive and grow up with them.

It will appear from the examples of former ages, that the mode of employment, which established the eminence of the Arts at various periods in other countries, has uniformly been that, in which the interests of the Government were in all points connected.

CHAPTER V.

OF THE CAUSES OF EMINENCE IN THE ARTS OF DESIGN, IN THE CELEBRATED EPOCHS OF FOREIGN STATES.

"Summa ubi res agitur, vis summa requiritur Artis."

It appears to have been too generally supposed that the *favour* of Princes constitutes the ultimate success of the Fine Arts. Poets, indeed, and Painters of the most powerful minds, and, consequently, the most eminent in fame, have known how to separate the essential, from the accidental, concerns of their Art. Horace's sentence, framed with equal elegance and judgment, is deliberately placed within the strict bounds of truth:

"Principibus placuisse viris *non ultima laus est*;"

Michael Angelo, though he strove to retain the support, disdained to purchase the favour,

of the Pontiff,* whose patronage gave scope to his immortal works. But servility and imperious want have filled so many tongues, and so many pages, with expressions of adulation, that our better judgment is sometimes overwhelmed by them. Even the learned and laborious Junius, to whose researches the genuine claims of Painting are so much indebted, sums up the amount of its hopes and glory in the smiles of Charles, in whose reign he wrote, and to whom he dedicates his work. —" Triumphat profectò, et porrò triumphabit tanto Mæcenate Pictura*."

Indispensably requisite as the smiles of power at all times are to the success of the Arts, it is less to the benevolence of the Sovereign Patron, than to his discretion, in the adoption of measures best calculated to secure their advancement, that they can be indebted for that triumph to which Junius alludes. It might be severe, to assert that Painting would not have attained its triumph under the

* Under so great a Patron, Painting triumphs, and will continue to triumph.

accomplished Charles I., since the course of his patronage was arrested by a premature death; but if the observations, which are about to be offered, are founded in truth, it will be perceived, that the utmost scope of his patronage gave very faint indications of any measures, which could have led the Arts of Design to the summit of national fame. Yet never was Sovereign more zealously attached to those Arts, or more liberally inclined to their professors! But he does not appear to have connected the favour, which he lavished on them, with any interests of the State; and it will, perhaps, be found demonstrable from the following reflexions, that it is only by such a combination, that the Arts have at any time accomplished their own triumph, or swelled that of the Power which patronized them.

WHOEVER calls under review the principal æras in the history of civilization, when several particular Nations have successively enjoyed that species of celebrity, to which the eminence of the Arts has been found to contribute, will perceive that they are those of

Pericles and Alexander in Greece, of Leo X. in Italy, and of Louis XIV. in France. Those are fixed and determinate points of fame, in the annals of the respective countries. What value the Arts, which conspired to the celebrity of those moments, may hold in the opinion of individuals, is comparatively indifferent, as long as it is vain to deny, that they have borne their part in the formation of some of the most splendid epochs of Grecian, Italian, and French history.

But, it is most highly deserving of remark, that the works of Art, executed during two of the above-mentioned periods, although very numerous, are scarcely more so than the accumulated collections of other countries, at other periods. Venice and Holland possess nearly (if not quite) as many; and the Venetian school is of sufficient celebrity both in point of quantity and quality; yet no particular epoch has been distinguished in either of those countries, as more immediately collecting in itself, and more brightly reflecting back, *the honour of the State*, as was the case in all the other countries before named, where the triumph

of the Arts appears to have contributed to fix irrevocably the name and record of that period of time, in which they themselves reached their greatest eminence. The *times* of Pericles, and of Alexander; the *ages* of Leo the Xth, and Louis the XIVth, are honourable and familiar appellations, given (relatively to the history of those countries) to certain terms of years, more generally (perhaps more accurately) known by those titles, than as the *eighty-fourth to the eighty-seventh*, and the *one hundred and eleventh to the one hundred and fourteenth Olympiads*, or the *first half of the sixteenth*, and *latter of the seventeenth* Christian centuries.—To the above epochs it may not be improper to add likewise the notice of another distinct period, in which the eminence of the Arts (although Painting was not then the principal) seems to have enlarged the fame of the State; viz. *the age* of Augustus.

It has been generally observed, and is, no doubt, true, that the distinguished characters, who possessed the sovereignties of the respective countries, at the epochs above mentioned,

were magnificently bountiful to the possessors of the various Arts which they encouraged; whence it has been inferred, that the names which seem thus to have taken possession of the fame of those ages, have been transmitted and recommended to posterity, by the grateful eulogies of those who enjoyed such ample and consoling bounties; and this latter circumstance may appear to account in some measure for the celebrity annexed to the several periods here mentioned.

But, by examining the productions themselves, which those supposed eulogists have left behind them, a much more important feature is found to have distinguished the conduct of their illustrious patrons; viz. a judicious exertion of their influence, and a proper direction of the talents of all such eminent artists, as they were fortunate enough to find under their patronage. It will appear, on inquiry into the nature of the various performances, which gave the peculiar splendour to the aggregate of Arts at those times, that the whole employment of the superiour artists was vigorously directed to the most eminent

purposes; to the carrying on of such works as were, respectively, *demonstrative of the acknowledged pretensions*, and *fundamental renown* of the *States themselves*. Let us examine each;

And first, the Athenians.—Religion, Heroism, Publick Virtue, at Athens, were the vital springs of the Republick. They formed the basis of her power, and supported her eminent pretensions to fame.—And what did the publick works, raised by Pericles, exhibit? Temples (as we know by records, and even by present remains,) in honour of the Heroes, who founded, and the Deities who protected Athens; adorned with all that could immortalize and enhance the memory of their benefits to mankind. Happily for England, our own walls can furnish a specimen of the contents of those temples. The heroic deeds of Theseus; the contest of the Lapithæ (under his guidance) with the Centaurs; the processional rites of their religious sacrifices; the sacred symbols of their tutelary Neptune and Minerva.

For carrying into effect these purposes of

national interest, the views of the Statesman were happily seconded by the admirable talents of the Sculptor, Phidias, which were zealously called into their utmost exertion. The Jupiter at Olympia, and the Minerva in the Parthenon, filled Greece with religious astonishment and renown *.

The spirit, lighted up by the patronage and influence of Pericles, was universally diffused throughout Greece. What were the works of Euphranor, Praxiteles; — in short, what were the works of every Grecian Artist of superiour renown? There is, of that whole period, scarcely a statue or bas-relief any where to be found, the object of which is unconnected with the patriotism or the religion of the country; and that the same observation may be made on many, if not most, of their publick works in Painting, (though all unfortunately lost to us,) the most ample

* See the full and dazzling description of both these Statues, in Pausanias; as also, in the same author, an account of the heroic subjects painted by Panænus, the brother of Phidias, in the Temple of Jupiter Olympius. — Book v. chap. 11.

accounts of Pausanias, both in Attica and other provinces of Greece, will demonstrate. It is sufficient to refer the reader to his travels*.

When we read accounts of works of this nature, (and the profusion with which such works were scattered, or rather regularly distributed, over the Grecian States, can only be conceived from perusing the writer just

* See a short extract in Appendix, No. 4.

The accumulation of works of Art in Greece, from the time of Phidias, was so great, that C. Caylus reckons, in Pausanias's account, no less than 2827 statues, among which 33 were colossal, and 32 equestrian in bronze; besides 50 bas-reliefs of a large size; and 24 bronze chariots, some drawn by two, and some by four horses, with one or two persons within, all of the size of the real subjects. "Enfin," he continues, "si l'on considère que Pausanias n'a pas été dans toutes les villes de la Grèce, et si l'on joint à tous les grands morceaux, dont je viens de parler, sept cens treize temples, également cités par le même auteur, sans compter les autels, les chapelles, les trésors des provinces, les portiques, les trophées, les tombeaux, les rotondes, et tous les monumens, dont les villes et les campagnes étoient ornées avec profusion, on aura peine à croire, que le tems auquel il a fait ses voyages, ait été precédé de trois cens ans, employés par les Romains à dépouiller ce beau pays de ses principaux ornemens. Il nous apprend lui-même, que Néron avoit emporté cinque cens statues de la seule ville de Delphes."— Tom. ii. p. 108. *Recueil d'Antiquités.*

mentioned) — when we read such accounts, can we hesitate in deciding, what was the cause that has given so high and lasting an importance to the Fine Arts of Greece? Not surely the dexterity and skill alone of the artists, great as those unquestionably were; — had there been no other cause, their fame might have been as perishable, as the materials of which their works were composed: not alone the celebrity, derived from the liberal patronage bestowed by the Grecian princes and people, on Artists of every description, Painters, Sculptors, and Architects; — that fame had been as transient as the moments of its acquirement. Was it not rather the elevated dignity of character in the State, directing the application of Arts, so lovely in themselves, and so powerful in their operations on the minds of the people, unceasingly to the maintenance of the great principle, on which the Republick of Athens, and the glory of Greece, were founded*?

* "Ce peuple de grands Artistes," says C. Caylus, "conservoit le veritable objet des Arts, celui de conduire à la vertu, et de celebrer la veritable gloire par les ouvrages, qui les associoient eux-mêmes à l'honneur de leur pays, et les conduisoient à l'immortalité." — Vol. v. p. 129.

If we conceive that the cultivation of the Arts, as the innocent amusements and relaxations of life, can give fame to a Nation, we delude ourselves: the fame which they can in that manner confer, is of a very subordinate nature. The preponderating example of the Greeks, is sufficient to demonstrate the fallacy of such a conception, as well as to point out the proper modes for their employment. The Statues of Greece were raised, in the first place, to her gods, and her religion. After those, innumerable Graphic and Sculptural records held forth to publick estimation and gratitude, Heroes, Sages, and whatever other characters might lay claim to the acknowledgments of their country. At Athens, no man could be great and obscure. Every example of virtue and genius was consecrated to the glory of the State, throughout all the various pursuits of civic life. Not the Marlboroughs and Nelsons alone of Greece enjoyed the national honours of the Painters' and the Sculptors' toil; but the Newtons, the Miltons, the Johnsons, also, of that land became a part of the publick fame.

It was this imposing combination, this

splendid exercise of the power of the State, assuming and appropriating to itself the renown of all talents, all arts, all sciences, all heroic achievements, whether of strength or mental intellect, to be found among the whole people, that surrounded it with such a variegated crown of fame, and covered it with such a blaze of glory.

Let us now turn to the second epoch.

The genius of Pericles having first discovered, and his example pointed out, the means of rendering the Arts contributive to the glory of a State, the lofty mind of Alexander seized, with no less felicity, the principle which had guided the Athenian. His conduct appears, if possible, even more peremptorily decided, in regard to the *direction* of the Arts of Design, to illustrate those points, which he fixed as the principles of his reign. Glory, even to the assumption of divine honours, as it formed the highest object of his views, was supported by every aid which it was within the sphere of those Arts to bestow. His own resemblance (Sanctissimi Regis Imago *,) was

* See Appendix, No. 1.

to be formed by none but men of the most eminent and perfect skill. Lysippus, Pyrgoteles, and Apelles, were alone to impart his character to the world. His features were to be engraven on the mind, only as they beamed with the exalted ardour of the Hero, and the youthful effulgence of the God *.— In one picture the heroic youth brandished his paternal thunders †; in another he led the god of war captive and bound in chains to his triumphal car ‡. In Sculpture, Lysippus placed in his hand the spear of conquest, his true and proper glory. In all, he sought the aggrandizement of his character as *a Sovereign* ||.

Nor yet did the glory of Alexander rest on himself alone. As military achievements were destined to be the support of his universal con-

* Appendix, No. 1.

† Pinxit et Alexandrum Magnum fulmen tenentem in Templo Ephesiæ Dianæ.—PLINY.

‡ Felibien.

|| See Plutarch, who gives a farther explanation of this point. The reasons to which he ascribes Alexander's choice of his Artists, clearly show his views with regard to their works.

quest, he was anxious to give immortality, by the hands of his own Sculptor, to the Heroes who had bled in his cause. Their Statues rose in brass, accoutred in their own arms; and the towns of Macedonia beheld their publick honours*."

To this concentration of the powers of Sculpture and Painting in the service of those vital purposes of his reign and state, is owing that portion of celebrity, which the time of Alexander derived from the eminence of the Fine Arts.

Let us next proceed to the consideration of Italian, or rather Pontifical, fame in the Arts. The birth of Painting in Italy was marked by the consecration of the infant to religion. Devotion inspired and commanded its growing powers. Its works were pious offerings of the humble at the altar of prayer. It

* See Arrian's *Expedition of Alexander*.

In the action which ensued after he had passed the Granicus, and in which the Persians were routed, twenty-five horsemen of the Conqueror's army were killed. He gave immediate directions for their Statues to be cast in brass by Lysippus: and they were accordingly erected at Dio, a town of Macedonia.

aspired to no ambitious elevation; it sought no renown, but that of zeal and fidelity to the Doctrines of Christ.

But no sooner had the Arts of Design, after their revival at Florence, begun to promise maturity, than the adoption of their powerful subserviency and ministry to the principles and purposes of the State, (a measure which in Greece seemed to have been inspired by the happiness of genius,) became a part of the systematic policy of the Italian Governments. The feudal honours of the petty Sovereigns, or the prowess of their ancestors, furnished the employment of Painters and Sculptors, but chiefly the dexterous vigilance of the Court of Rome hastened to avail itself of their faculties.

The great basis of Pontifical power in Italy, was the triumphant doctrine of Papal Supremacy, operating through the channels of devotion and ceremonial worship. No political course was there open, as had been in Greece, for heroism: a quality, in some measure inconsistent with that faith, which enjoins the extinction of hostile and warlike passions. As

little scope was there for deeds of patriotism and publick virtue, under a Government which allowed of no tenets in its subjects, but those of implicit subordination and submission.

Supposing, therefore, the Sovereigns of the Roman State to be possessed of the same desire as the Greeks, with respect to the exertions of the Fine Arts; viz. that of applying and appropriating them to the service of the State; the change of form or mode, the superficial difference which would appear in the direction of the Arts under the Pontiffs, is easily to be calculated. Let us see whether it corresponds with our calculation.

Devotion, as has been said, had manifested itself generally as a natural, as well as habitual sentiment of the mind, in the employment of the Arts, at their first dawning in Florence; but it was wholly without any determinate view, in regard to the government of the country, or to any other project of temporal grandeur. On the full disclosure of their powers, the Pontifical Genius seized the engine of the Arts, and directed them to the celebration of the Papal Supremacy. The

Church, dedicated to St. Peter, the fountain of their authority, rose in enlarged magnificence; and the walls of the Vatican Apartments, and cieling of the Sistine Chapel, transformed Painting into the organ of the State. The great connected system of Graphic allusion and invention, by which the Vatican rooms and chapel were so admirably contrived, at once to adorn the splendid state, and to support the ruling principle, of the Roman Government, might appear to have been partly devised by Raffaelle Sanzio, and M. A. Buonarotti, since the design was carried on by them uniformly under the reigns of two successive Popes; but it is more rational to consider it as the suggestion of Julius the IId. The splendid genius of Leo the Xth seems eagerly to have grasped and adopted the invention, and (not without some bias of personal vanity) to have promoted and extended its execution to its utmost limits. The plan of this Graphic policy, executed in the Vatican Palace, has been noticed at large in the papers of "The Artist*:" and the

* Vol. II. No. 14.

reader will find also a full and perspicuous account of it in Mr. Fuseli's* Lectures, published in 1801. It will therefore be sufficient here to say, that at the command of Julius the IId, and of Leo the Xth, appeared, in the Pontifical Palace, from the pencils of Michael Angelo, and Raffaelle, the history of the Holy Faith, and of Revelation, portrayed through the whole of their extensive progress, from the first opening of their light on mankind, to the supreme establishment of the Papal Hierarchy; of a dominion built on the accordant devotion of Nations and Sovereigns.

Hence it is evident, that, in that period, which has enjoyed superiour celebrity, during the course of sovereignty possessed by the Roman Pontificate, the Arts, in the hands of the greatest Masters of them, were not suffered to wander at large unnoticed, and to dissipate their powers on insignificant purposes, but were enlisted and concentrated in the sole service of the Power which fostered

* Professor of Painting in the Royal Academy.

them. The influence of that enlightened period was felt for a long time afterwards throughout Italy, and at various epochs awakened the fame of particular districts. Directed to their prescribed channels, Painting and Sculpture continued to excite devotion, to animate faith, and to instil obedience to the papal authority; until, by the course of natural events, they gradually sunk to decay, and their once powerful efficacy was lost in the mutual imbecility of the Pontiff and the Artist.

CHAPTER VI.

THE SUBJECT CONTINUED.

Let us now turn to France. France has enjoyed an unquestioned epoch of high repute in the Arts of polite learning—the Age of Louis XIV. Let us see how far the eminence of that age may be found to accord with the ideas here thrown out.

The infancy of the Arts of Design in France is less distinguished by any particular feature, than in Italy. From a very early period they had been promiscuously cultivated, as the occasional talents of an artist, or the favour of a patron, furnished opportunities; and different attempts were made to lay the foundation of that celebrity, which they afterwards acquired.

Francis I., anxious to establish the glory of his reign, called under his patronage the various powers of genius, which adorned his

age. Leonardo da Vinci was received by him with every honour that his merit could claim; but he arrived, only to expire in the arms of the Monarch. Primaticcio was invited to fill his place; and to the exertions of that Painter were added those of his rival, Rosso; among whose works it is not unimportant to notice the "Battles of Alexander," painted at Fontainebleau. Other allegorical Pictures, also, displayed the virtues of the Sovereign: but the moment of *epochal* fame was not arrived; the distracted fortunes of Francis were adverse, and the native talents of France as yet insufficient, to its formation.

When the admirable studies of Poussin, at Rome, had procured him a just renown above his contemporaries in Art, the lofty mind of Richlieu beheld in him a legitimate source of national honour, and every effort was used to procure his return to his country. The letter from the hand of Louis XIII., full of every expression of condescending regard and powerful interest*, seems to have determined his

* See Appendix, No. 2.

assent; and he came home to superintend the works, which were carrying on at the Louvre, and other palaces, under the strict control of M. de Noyers, then in charge of the publick works. But the plans of ostentation, which he was required to aid, were not suited to his character and refined disposition. He shrunk from splendour *, and sighed for the tranquil solitude of his accustomed studies, to which he finally returned; unfortunately for Painting, at the moment when the genius of France was preparing that combination, which filled the reign of Louis XIV. with glory. Under the auspices of that Monarch, the Arts, on a sudden, found their powers concentrated by a presiding influence, and directed to a single point.

And what was that point?

In the Government of France, (even amidst all the various forms under which it has of late presented itself to the view of the world, what may be considered as the real and fundamental basis of its power and grandeur, but

* An amusing anecdote is told by Felibien of Poussin, relative to the simplicity of his manner of life. See Appendix, No. 4.

the unextinguishable spirit of despotic and absolute monarchy?—Accordingly, to what were the labours of the French artists directed by the enlightened administrators of the splendid reign of *Louis the Great*, but to the celebration of monarchal honours? The patriotism of Athens, and the religious worship of Rome, were here alike out of sight. *Glory*, the passion which the present ruler of France has declared to be the governing passion of Frenchmen, claimed the honours of the pen and the pencil. The victories of Alexander became, in the hands of Le Brun, mere tributary emblems of the triumphs of Louis*. The spirit which animated those two Sovereigns, (Alexander and Louis XIV.) was, in-

* It has been already mentioned that Le Brun was chosen by Colbert, to be the general Director of publick works. The genius of Le Brun sufficiently accounts for his having obtained this station:

"L'ordonnance pompeuse de ses ouvrages," says a French author, "convenoit aux penchans fastueux du Monarque, dont il décoroit les Palais."

This circumstance is a proof, that the views, which influenced the choice of the Minister, were consistent with the ideas here offered.

deed, in one instance, similar. The "godlike imitated state" was assumed by both; and Poets and Painters, Timotheus and Apelles, Boileau and Le Brun, sang and painted "present Deities." Versailles, the Thuilleries, the Louvre, vied in the lustre of monarchal state. In the Place de Victoire, the rival of Alexander was deified in the proudest excellence of Sculpture; in the ceilings of Versailles, Painting lifted him to the skies. The Drama joined in contributing its share of adulation to power. These congenial operations of the Arts,—congenial with the actual and fundamental principles of the Government, added splendour to the power which they celebrated; and, while the most general respect was paid to Science of every kind, the prevalence of an uniform principle, through all the various branches of the Arts, concurred to raise the reign of Louis to that pre-eminence of celebrity, which it is acknowledged to possess over all other periods in the ancient Monarchy of France.

But the instance of another age has been mentioned; (although less connected with

Painting). *The Augustan*, no less eminent than the former, as one of the epochs of human civilization: and here, at the first view, it may appear that the present arguments, urged in behalf of the Plastic Arts, may stand in some fear of being weakened; since the reign of Augustus attained an equal distinction of fame, without furnishing employment to Painters and Sculptors, whose works never assumed any high rank in that country. But the candid reader will recollect, that, through the whole of this survey, (as well as in a former inquiry,) no imaginary superiority has ever been claimed for Painting, over other liberal Arts. One of the principal purposes of the whole investigation has been, to endeavour to place it on that equal footing with other Arts, on which it is entitled to stand *; and it will be sufficient for the consistency of the present argument, if it can be shown that the Liberal Arts, employed under the sanction of the Emperor of Rome, (of whatsoever de-

* As much remains to be said on this subject in behalf of Poetry, as of Painting. A great national encouragement of its highest powers, is as desirable for one as for the other.

scription they were,) were directed to the purpose, that has been described. But, on this head, the slightest recollections of classic students will be sufficient to demonstrate the point in question. They will readily bring to their reflexion, that the Poem of the Æneid, whose Author stands first in the roll of Augustan refinement, is wholly directed to celebrate the foundation of an universal Sovereignty by military valour,—the vital principle of Roman Sovereignty and greatness. The language of Horace, when his compositions take a political turn, is of the same nature*.

The rulers of those countries where the Arts have risen to eminence at any distinguished

* "Latinum nomen, et Italæ
Crevere vires, famaque et imperi
Porrecta majestas ad ortum
Solis ab Hesperio cubili."
Ode xv. l. 4.

"O, quâ sol habitabiles
Illustrat oras, maxime principum," &c. &c.
Ode xiv. l. 4.

"Dum Capitolium
Scandet cum tacitâ virgine Pontifex;"
(as synonimous with the duration of the world.)

period, employed, in the service of their respective States, those talents, which they perceived already prepared for exertion around them. They neither attempted to force their cultivation, or to alter their channel; but they availed themselves of the strength which they had spontaneously gathered, by a vigilant and animating direction of their powers. In Greece, Pericles fostered the early efforts of Architects, Sculptors, and Painters. The two former classes he found more numerously filled than the latter: accordingly Temples arose, which astonished the eye of the beholder, and Statues were raised, which dazzled his imagination. Painting attended in the train of the sister Arts. Poetry, in the hands of the three great masters of the Drama, had already celebrated the heroic fables and traditions of their native country. History had also woven her wreath for the brows of Athens, and moulded the knowledge of the earth into a melodious narrative of the invasions of Greece, and the punishment of her invaders *. It was during the

* See the Letter of Dionysius of Halicarnassus, to Cn. Pompeius, usually prefixed to the Works of Herodotus.

power of Pericles in Athens, that Euripides and Herodotus received the tribute of publick honour. It remained for that great Statesman to seize the rising powers of Sculpture and Painting, which were then springing forward to view in Phidias. That eminently gifted artist, and, through him, whatever Architects and Painters rose, in his time, to excellence, were engrossed to the service of the Republick. The result of the whole combination has been the glory of ages.

In the period of Macedonian predominance, Poetry had declined, and Greece was destitute of great Poets. The only Poet of note during the reign of Alexander, was Philetus; and, since he died about forty years after Alexander *, it is probable that he could have been little distinguished at that early period of life, when alone he could have enjoyed the favour of the Conqueror. The envy expressed by Alexander, of Achilles, that he had had the good fortune to be celebrated by such a Poet as Homer, is a sufficient demonstration of the

* Blair's *Chronology*.

purposes in which he would have engaged Poetry, if he had found a Poet capable of corresponding to his ambition. Sculpture yet endured; and Painting had now acquired a considerable ascendency. Hence, Lysippus and Pyrgoteles were employed and honoured; but Apelles triumphed in the smiles and favour of his Sovereign. The ennobled Art shone yet brighter from reaction; and, from the eminence, which crowned its distinguished employment, under an all-powerful Monarch, it bore, in after ages, the name of the favoured Painter *.

The glory of the age of Alexander, as it respects the Arts, is inferiour to that of Pericles, because the combination of talents, employed in honour of the State, was of less extent; and still more, because the vital principle, or essential virtue of the State, to which they were devoted, was of an inferiour nature.

In Rome, at the period of Augustus, Painting and Sculpture exhibited no original powers. Their excellence was the effect of

* "Apelleâ redditus arte."—MARTIAL.
"Apelleæ cuperent te scribere ceræ."—STATIUS.

imitation of the Greeks, and their works, probably, were more frequently the productions of adventitious artists of that nation, than of Roman ones. But the Poets of Rome were of a higher class; and, while the former artists decorated their chambers, or their palaces, the latter were employed to illustrate the grandeur of the Empire, and the transcendency of imperial dignity *. The purposes of the Plastic Arts were not, however, wholly turned aside from the same path. The Statues of Augustus and Livia stood in the insignia of Roman Deities, and were so presented to the homage of a subject multitude †.

In Italy, Painting and Sculpture had risen

* Not only the patronage of Augustus was directed to this object; his *caution* also pointed the same way:

"Augustus Cæsar recitantes et benigne et patienter audivit; nec tantum carmina et historias, sed orationes et dialogos. Componi tamen aliquid de se, nisi et serio, et a præstantissimis offendebatur, admonebatque Prætores ne paterentur nomen suum commissionibus obsolefieri."—SUETON. *in Augusto*, c. 89.

† Dio, l. 43, relates also, that a Statue in brass of Julius Cæsar, standing on a globe, was, by a decree of the Senate, placed in the Capitol, with an inscription on it, addressed as to a Demi-god.

in ecclesiastical trammels. They had early acquired the grammar of the State doctrines; and the imperial genius of Julius II. claimed the harvest of their studies and rising strength. He called the youthful, and now immortal, Raffaelle to the execution of the great works, which he meditated in the Vatican—the display of Pontifical glory. He claimed, from the hand of Michael Angelo, the honour of immortality for himself and his reign.

Under his successor, Leo X.*, Painting continued to be the organ of refined ambition, and Architecture united its triumphs; for Architecture then formed a part of the common study of every great master in the Arts of Design.

Poetry, though possessing sufficient celebrity,

* It is justly observed by Mr. Duppa, in his *Life of Michael Angelo*, that although Leo X. has obtained for himself the glory of the *age*, the splendour, which attended it, had been, in fact, prepared in all points by Julius II.

A similar case appears in the age of Louis XIV. He reaped a rich harvest from ground prepared by the preceding care of Richlieu.

* Such also may be said to have been the fortune of Alexander, on his succession to Philip's crown and ambition.

was not equally at hand to lend material aid. The only Italian Poets of great note, during Leo's Pontificaté, were Ariosto, Sannazarius, and Vida; the two former belonging to distinct States, and one of them busily employed in the service of his Prince. Yet Leo endeavoured to appropriate, in some measure, to his reign the fame of Ariosto by the protection of his works. Vida was eminently patronized, and his Muse directed to the *Christiad**. Nor were the elegant talents of Bembo, and other literary men, neglected: they added graces to the Court of Leo †.

France, always aspiring to universal pre-eminence, called under her command, in the person of Louis XIV., all the aids which Painting, Sculpture, Poetry, Architecture, and Musick, could confer towards the increase of national or monarchical glory. All were col-

* See the Life of Vida, prefixed to his works. Also, Appendix, No. 4.

† A Poem was, about the same time, or rather previously to the Paintings of Raffaelle, published by Lilio Gregorio Giraldi; purporting to be a *Hymn to St. Leo*, but having, in fact, for its subject, the *Expulsion of the French from Italy*.—See Roscoe's *Life of Leo X.*

lected and united in the honours of the State, and all conspired to swell the renown which attends the age of that Sovereign. — If that renown appear in any points nugatory, it is owing to the inferiour rank of the talents, which he there found fit for action.

The portion of renown, then, arising to the several States which have been mentioned, from the eminence of the Fine Arts, (and who will deny that renown has arisen from them?) appears to have been wholly owing to the enlightened, powerful, and comprehensive direction given to them, *as they were then existing*, by the respective Governments of those States. The renown so acquired was also in proportion to the extent of the talents employed, and to the importance, or rank, of the vital principle of the State which they were called to illustrate.

But, if this reasoning be just, or rather if the examples, which have been adduced, be matters of fact, the argument, which they have been brought to support, appears to be conclusive. The Arts are capable of promoting the renown, and of illustrating the vital principle of a State. In order fully to

call forth, and perfect their powers, to connect them indissolubly with its own glory, and from both causes to increase the brightness of a Nation's annals, it is requisite that the watchful genius of the State should inspire and concentrate their views. It is not sufficient to pour down favour, encouragement, money, on the indiscriminate practice of professors, however numerous, however skilful, however endowed with genius, or enlightened by study. Employment, even the most profusely and magnificently given, will not effect the desired purpose; it will not produce the combined exaltation of Painting and the honours of the land; the only true completion of the arduous task of patronage.

One remarkable example can be adduced in testimony of what has been asserted. Witness the splendid and admirable series of Paintings in the Luxembourg Gallery by Rubens! The exuberant richness of poetical fancy, combined in that unrivalled work, with the utmost power of Graphic execution, failed to effect what the meaner compositions of Le Brun had at least the honour of sharing:

they failed to distinguish the *epoch* of their performance, for the obvious cause just hinted, that the objects to which their faculties of illustration were directed, were not radically connected with the essential principle of the State. The stupendous work was the history of an individual, rather than of a Sovereign.

The same great master's decoration of the palace of Whitehall failed of distinguishing his æra, from a cause, which is the exact converse of the preceding. He there painted the glories of a *Monarch*, in a State not wholly *monarchical*.

The example before mentioned, of Nicolas Poussin, the most eminent Painter that France ever produced, is scarcely of less force. That unwearied artist had rendered himself famous at Rome by his enthusiastic study of the remains of antiquity, and of the greatest masters of Italy. He had painted Bacchanalians, Satyrs, Nymphs, subjects of Roman and Grecian history; when he was invited to return to France by Louis the XIIIth, and lodged in his court. But Richlieu, who in many other things was

paving the way for the farther glory of his country, did not, in this instance, light on the path, which was afterwards discovered by the sagacity of Colbert. The only publick work (on record) on which Poussin was employed, was "*the Labours of Hercules*;" whether referrible to any action of the State or Sovereign, is not apparent: and even this work he was suffered to relinquish, and to return to his favourite retreat amidst the Arts of Italy. Although, therefore, he was incomparably the greatest Painter of his country, the *celebrity of the Arts* became the meed of a succeeding period of time.

It will presently be shown, that, for similar reasons, the Galleries of Boydell, Macklin, Bowyer, although undertakings of great magnitude, and temporary importance to Painting, have failed of producing any lasting effect in this country.

Towards the attainment, then, of united honour and utility to the State, towards the creation of *epochal* distinction from the various powers of the Arts, it is indispensably neces-

sary to establish some great and publick scope, to which they may be directed, congenial with the nature of the people and of the government, under whose eyes and auspices the task is to be performed, and the glory to be achieved.

CHAPTER VII.

ON THE EMPLOYMENT OF THE ARTS OF DESIGN IN ENGLAND, FOR NATIONAL PURPOSES.

—— " Shall Britons, in the field
Unconquer'd, still the better laurel yield?"

It appears, generally, that (in addition to their employment in the service of religion,) the most advantageous point to which the Arts can be directed,—that point, in which not *their* honour alone, but that of the *State itself,* is found to concentrate,—is, the *celebration of the essential virtue,* or *fundamental strength,* of the individual country in which they are cultivated. It remains now to examine particularly, in what manner the labours of our English artists shall be directed, when that day shall come, of which so fair a dawn has been disclosed—when the State of Britain

shall accept the triumph of its own Arts; when the powers of Painting shall be no longer scattered, and wasted on the mythological superstitions, or heroic achievements, of former ages, and foreign Nations, or on the fanciful narrations and allegories of Poets of every country, but shall be called on to illustrate, from sources possessed by no other Nation, the essential virtues of Britain.—In what path shall the skill of the British Painter and Sculptor be then directed?

But the subject here assumes a degree of political hue. To define in what the essence of England's high renown consists, to circumscribe her claims, or concentrate them in a single object; is a task too arduous to be lightly undertaken. Her claims to honour are as numerous as the terms which denote the several branches of mental worth. In science, in valour, in policy, in domestic and social virtue; in all of these exist as many distinct sources of her renown.

To exclude from these chapters all discussion foreign to the subject of the Arts, let this political ground be regarded as left open. Let

the arduous definition await the sentence of that enlightened Statesman, who shall fix the destiny of the Arts in England; and let us for the present be content to assume, on supposition merely, two of the most obvious points of England's superiour excellence; on which, as readily as on any others, her essential strength and power may be thought to rest; and having assumed those, let us observe how far the scope, which they would afford, might furnish ground for such a portion of national celebrity in the Fine Arts, as may justly stand a chance of rivalling the fame of former epochs. — An experiment of this kind will answer the following purpose. If the points so assumed, afford a sufficient scope for the powers of the Arts, to justify the hopes of a successful rivalry on our part, should they also prove to be the true and best points that can be named, the plan is at once complete and satisfactory; if better points should be suggested, the prospect of our triumphant career will be strengthened.

The first of the two points here proposed to be assumed, in union with our pure religion, is

the wisdom of EQUAL LAWS, constituting what is denominated the *Freedom of the English Constitution*; the second, is the extent of our COMMERCE, maintaining and supporting our political eminence under the influence of the former. These are intended to be here considered as the presiding agencies, under Heaven, of British grandeur and happiness. It would be foreign to the purpose, for the reasons just given, to enter into any defence of the choice here made. Hypothesis requires pretext only, not proof: but that the first-named of those *agencies* may be not unjustly viewed in the awful character here attributed to it, the assent of all our hearts will testify; and if we venture to form a deduction from the hostile aim of the most sagacious foe with whom England ever had to contend, the latter may appear to possess a nearly equal claim to our veneration.

Let us next, and equally for the sake of exemplification only, suppose a Senate House, Regal Palace, or any other great publick edifice, already subsisting, or hereafter to be built, bearing in its front the united symbols

of EQUAL LAWS, and COMMERCE. Our imagination can readily figure these *presidencies*, portrayed in the vestibule, or enthroned in the centre of the edifice.—In the farther celebration of them by the powers of the Arts of Design, will there be found so ample a sphere of exertion, as would make it appear probable that the attempt might achieve that eminence of fame in Art, which is here the object of our inquiries?

Let us examine this point.

The accomplishment of *Freedom*, in the establishment of *Equal Laws*, is the history of *England and her People*, exemplified in all their various struggles and successes, in pursuit of that greatest of all social blessings. The attainments of *Commerce* embrace the history of *every other known region* of the globe.

To hold up to view the wisdom and virtuous spirit, which have combined in the institution of *equal laws;* to show the blessings, to which the dispensation of them gives hourly birth; to paint other shores, and other hemispheres, deriving those blessings from England, as from the parent source, or soliciting them from her

hand, as from an acknowledged benefactress;—to develop the annals of commerce, to record the grateful memory of those benefits, which it is instrumental in diffusing over the world; to display the enlargement of the Sciences, which it imparts from clime to clime, and which it elevates by the mutual communications of remote intelligences; to crown with posthumous or present fame, the heroes who defend the comforts which mankind enjoys by its means;—heroes, who have bled for the land on which its gifts are the most profusely showered; to transmit to posterity the Statesmen, who have wisely propped its efforts, sustained its progress, and at length rendered its eminence on Britain's shore the unrivalled object of envy;—these, and more, would form the scope and privilege of the Plastic Arts, in the construction and adornment of an edifice, dedicated, under Heaven, to EQUAL LAWS, and COMMERCE.

The range of professional skill, in such an edifice, would be as far superiour to that which the publick undertakings of every other Nation have possessed, (the Athenians only

and always excepted,) as, it is to be hoped, the philosophic genius of English Art will one day show itself in all its several departments. The history of our constitutional FREEDOM, whether viewed in its civic or martial achievements, is the triumph of all that is dear to the heart of man. In the *civic*, from the brave and patient Alfred, redeeming not more by valour, than by wisdom, his native soil from foreign oppression and desolation; from the Patriot Barons, inflamed with the holy ardours of liberty, yet

> ——— " instead of rage
> Deliberate valour breathing;"

and demanding the guarantee of English freedom in our Magna Charta; to William, sheltering the olive of religious and civil peace, and to the dauntless civic associations, in our own day, dissipating the menaces of invasion and anarchy;—in the *martial* achievements, from the exploits of

> ——— " Uther's son
> Begirt with British and Armoric knights;"

through the heroes of Cressy and Agincourt;

to the fields of Blenheim, to Nelson, purging the seas from hostile navies, and Wellington, chasing the spoiler from the realms of an insulted ally: — all such epochs of our fame, in whatever manner represented, whether by historical composition, unmixed or mixed *, by symbolical allusion, by portrait, or by allegory; all are themes and subjects fit to exalt the fancy of the Artist, and to fix the glory of the land.

The history of COMMERCE is less lofty, but it is still more extensive than that of Freedom. It contains memorials, the most valuable and most interesting, of the world, and of mankind. It presents to view, not only the heroic, the martial, the ambitious prowess of men, but their domestic enjoyments also and refinements; their peaceful triumphs, their abodes, their agriculture, their pastures, their manufactures, their studies, their learning, their arts. Every shore that has been visited by the navigator, every treasure that has been brought to his home, is here the object of

* See *Artist*, Vol. II. No. 1.

record. Every benefit that has been derived to mankind, every good that has been communicated, every varied wealth that has been imported, increases the claim of his country to renown. And what praises can be recorded of Commerce, which do not enrich the fame of England *? The Commerce of England is become the general link of human intercourse: her glory, in this point, is incorporated with the diffusion of social comforts, — the aids of health, the ministers of happiness.

Taking into a just view the inevitable imperfections of all human structures, and comparing the present with the past, we may fairly ask, what more splendid spectacle of virtuous prosperity can be presented, than the combination of the scenes

* "To the instrumentality of Commerce alone, the British Empire is most peculiarly indebted for its opulence and grandeur; its improvements in arts and knowledge, and, in general, for the great bulk of its solid comforts and conveniences."

"England owes all her grandeur to Commerce." — VOLTAIRE, *Siècle de Louis* IX.

Edward the IIId was our first Monarch, who encouraged Commerce. From his time the History of England is that of Commerce. — ANDERSON'S *Preface to the History of Commerce.*

here supposed? No roll of brighter national glory shall surely be opened, until some happier Nation shall arise, whose fundamental strength and virtue shall rest on a nobler basis than our own.

As far, then, as the scheme which has been here proposed, is in unison with the objects sought for; viz. the elevation of the Arts of Design in England, and their due subserviency to national honour, by devotedness to religion, and by the celebration of the essential principles and strength of the STATE; a central point would be thus formed, in which the interests of the State and the Arts of Britain are combined. The two points assumed, as those on which the renown of England may be supposed to rest, are, as before stated, by no means considered as indisputably to be preferred. But, in any farther pursuit of the question, one caution may be mentioned as necessary. With whatever happier discernment, in a political light, other points may be found, let this reference be constantly borne in mind; that a principal part of the object in view is the

choice of such characteristic features of our national eminence, as afford a due range for the full powers of the Arts; in which respect, it may be difficult to surpass the copiousness of the two points here named, embracing equally every branch of Art.

CHAPTER VIII.

ON PUBLICK MONUMENTS.

"Quæque coronatis complevit bella triumphis
Heroum fortuna potens, casusque decoros."

FRESNOY.

IT is now time to revert to the topick postponed at the end of a former chapter; viz. the consideration of the grand monumental records, decreed by our Parliament to the memory of illustrious characters.

The justice and propriety of such publick memorials need not here be spoken of. They stand as indelible expressions of national gratitude; a virtue eminently demonstrative of civil refinement, and in no small measure dependent on it; and they offer, like the repre-

sentations of the Tragic Muse, eternal admonitions to the heart,

> " To make mankind, in conscious virtue bold,
> Live o'er the scene, and be what they behold."

But, honourable as those memorials are, both to the dead and the living, it has been shown to deserve a question, whether the same propriety, which directs their being raised to such renowned characters, equally prevails in their being placed in the buildings, in which they are generally erected. And this question has been shown to depend on the relative nature of the buildings themselves, and the monuments placed in them. If the sentiments excited by the latter, are such as coincide with the views of the former, and assist the general impressions intended to be conveyed by them, they are their proper ornaments: if otherwise, they cease to be so. These observations lead to a difficulty, peculiarly affecting the situation of monumental records of publick characters in our churches. The Sculptor, appointed to execute any one of these, feels

the necessity of illustrating the exploits of the Hero, whose renown is intrusted to his care; and he is at the same time directed to place his work in Westminster Abbey or St. Paul's. The incongruity of such directions was partly shown from the nature and design of places of divine worship. Let us now see whether publick monuments are not, in another view also, so far misplaced in those situations, as to give rise to a question respecting their publick utility.

The reasonableness of admitting a doubt on this head, will appear from examining the purposes for which monuments in our cathedrals have been erected. These appear to be, principally, two. First, to transmit to posterity, with marked distinction, the names and memories of those men, who have eminently served their country; and, secondly, to excite, by such honourable records, the emulation of succeeding times, and raise up other Heroes, in the place of those whom the Nation has lost. Such are, obviously, the purposes of publick utility, which our monuments are designed to answer: but it is likewise obvious, that their

proportion of publick utility must depend on the following material points; 1st. The degree of impression produced by them; 2d. The correspondence of their effects with the design of their erection.

With respect to the degree of impression produced by them, there are two circumstances, which, though they do not render national memorials in our churches altogether useless, detract greatly from the power of their effect. The first is, that they are seen with difficulty, or seldom seen; the second, that they are promiscuously mixed with memorials of comparatively unimportant characters, of whom it must for ever remain doubtful, whether their virtue, or merely their decease, entitled them to the insertion of their names in so dignified a place; and who yet there partake the honours of publick record, equally with the highest and greatest of our national benefactors.

This latter objection appeared so forcible in the eyes of a late celebrated Statesman and Minister of England, the Marquis of Lansdowne, that in his "Observations," submitted

to the friends of the Philanthropist, Howard, in 1791, on the subject of erecting a monument to his memory in St. Paul's Cathedral by subscription, he proposed among the "Publick Points," which he considered as desirable to be obtained,

"*To commence a selection of characters;* which can alone answer the purpose of rewarding past, or exciting future virtues; and the want of which selection *makes a publick monument scarcely any compliment* *."

The restrictions, adopted by the Dean and Chapter of St. Paul's, (probably in consequence of Lord Lansdowne's suggestion,) as to the characters of those, to whom monuments are permitted to be raised in that cathedral, provide a prudent guard in this respect. In other churches, (agreeably to the just view of the subject taken by the noble writer,) under their present regulations, publick monuments are deficient in the primary object of their erection; because, although they obviously transmit to posterity the names of the deceased,

* See Appendix, No. 4.

they do not stand distinguished from the common mass of funereal records.

With regard, in the next point, to the correspondence of the tendency and consequent effect of publick memorials, when placed in churches, with the second purpose of their erection, viz. the excitement of kindred minds to acts of glory; objections subsist, partly on the ground just stated, of the promiscuous assemblage of monuments in churches, confounding eminence with insignificance: the Hero, who feels it sweet to die for his country, pants also to leave a name distinguished from the common herd of men by every circumstance of honour. They subsist partly also on another ground, which was stated, in considering the proper direction of the powers of Art in churches. The scope of the Sculptor, in memorials strictly conformable to the tenour of religious impressions, is of too confined a limit, to tend in any great degree to general excitement of the mind; and, even were such a range to be allowed him, as would exceed that due bound, the representations of glorious achievements must incite to rivalry by kindling pas-

sions, which gradually lose their force, and finally subside in religious contemplation. Impressive as the view of memorials raised by national gratitude, must ever be, on the breast capable of feeling the impulses of honour, the tone of mind, necessarily induced by the scene, in which those memorials are at present placed, is of all others the least calculated to add strength or efficacy to that impression*; and it will surely appear little less than an errour in judgment, to choose for the scene of excitement to glory, that place in which glory must necessarily bear the least proportion of weight in the mind. The Christian Patriot,

* I have often reflected with surprise, on the custom of bringing military standards, taken from an enemy in battle, to the altar, laying them on it, and afterwards appending them over the aisles of the church. This ceremony might be regarded as appropriate, if the war in which the standards were taken, were waged for the sake of faith; such, as I hope and trust, will never be waged again by rational creatures; but, as far as it has any other motive, when, for instance, it regards merely the possession of greater or narrower territory by this or that Nation, it becomes difficult to conceive on what ground the triumphs of war are to be considered as proper objects of devotional thoughts.

it is true, contemplates the Martyr in his Country's cause, as taking his flight from this world with the most hopeful views of reward; but the *worldly honours*, which it is the chief intention of these monuments to bestow, come in for no share of his regard or attention. What are the glories which he beholds? The visions of fancy; the charms of a moment! He compares them with the blessed immortality, to which the humblest may aspire equally with the greatest; to which the paths of peace and solitude lead equally—perhaps more securely—with the elevated, but here unenvied, career of ambition and renown.

But, in proportion as objections arise against the probable effects of honorary memorials, placed in our churches, does it not become obvious, that they would be appropriately transferred to an edifice, of such a description as has been hinted in the foregoing chapter, and of which they would form a distinct and essential feature? Here, the splendid efforts of Sculptural Art, the honourable testimonies of the Sculptor's prowess, would stand the requisite ornaments of the building and

the scene; here, the votes of our Parliament would be justly and adequately fulfilled, and the end, for which they were passed, most effectually accomplished. Every surrounding and accompanying object would conduce to awaken the sense of publick glory and publick duty. The flame of patriotism would be lighted up in the hearts of youth, by the assembled honours of their precursors in renown; no intrusive reflexion would enter to allay its ardour. All would seem most worthy (for what on this earth could be more so?) of the young aspirant's utmost wish, his labour, his ambition. The Sculptor will *here*, with as much propriety, display to view the energies which spring into action under the forethought of the Statesman's counsel, and the glories of the Hero's triumph over prostrate armies, as he will at *another* time, and with *other* views, in the solemn ailes of devotion, exhibit their worldly extinction *. The aids of mythological

* This idea seems to have been (however rudely expressed) in the original intention of monuments in churches. The earliest monumental figures are all recumbent. They were, or were designed to be, the image of the deceased, *as deceased*; decorated,

invention, the various modes of auxiliar imagery, which form the main resources of Sculptural Poetry, will here be no longer uncongenial to our feelings, and all the numerous personages of allegorical fiction, with which our churches are in danger of being so profanely filled, will be employed to elevate the imagination, without alarming the faith, of the spectator.

perhaps, as ceremonies or circumstances directed, for burial. However illustrious the *life* had been, the tomb presented only the memorial ~~of *death*~~. And this practice appears to be in perfect unison with the sentiments which I have ventured to express, respecting funereal records of every kind. The utmost scope, allowed to the pious fervour of imagination, was the raising the hands in the attitude of prayer.

But from a natural love of variety, and perhaps, as the church became more closely connected with the political state of the country, a greater latitude, allowed to fancy, introduced, in a series of years, some innovations in the original conception of those *memento mori's*. In the reign of Elizabeth, this liberty began to display itself in partial elevations of the figure; sometimes resting on one elbow, if a single figure; or, if two together, taking each other's hand.—The next advance of what was then called Art, was the raising the figures on their knees: this had still the air and expression of devotion.—Finally, taking leave of devotional humility, the Hero rose on his legs, or mounted in the air; and the exhibition of worldly passions was opened.

With the more restricted labours, and, as it were, insulated art of the Sculptor, the Painter's powers of extensive detail, before described, would here aptly go hand in hand. The menace of the Hero "under brows of dauntless courage," will be explained by delineations of the conquests, in which he flew to overthrow his country's foes. The trophies, which deck the Statue's pedestal, will find their comment in the eventful scenes of History, which the range of the Painter's work will fix on the mind. The records of national desert and fame will thus be in all points satisfactory and complete. Here the Hero will exult in victory; here the Patriot will feel, that to obtain death for his country is the brightest of human rewards. The glories of the illustrious dead will live in immortal splendour, and the profitable lessons, which their lives were designed to teach, will be stamped on the bosoms of their countrymen, from age to age, till England herself shall be no more*.

* It has been before hinted, that memorials of such Heroes might appropriately form a portion of the bounty bestowed by

SUCH are the general outlines of the result, which might be expected from the Patronage of the State, and publick direction of the Arts of Design. The greatest national utility, of which they are capable, would incessantly be derived from them. Their influence on commercial industry would be maintained in the highest, and extended to the utmost, degree. The dignified character of our country, and of our national happiness, would be illustrated and descend to posterity, in the records of cultivated genius; commemorating in the most beneficial manner, as in the brightest examples, those virtues, which, transmitted from race to race, have shown themselves deserving of our publick honours; inculcating the reverence of religion, and obedience to equal laws; manifesting the bles-

the State upon their families. How would the honour of such a gift be doubled, if the Picture, so possessed, were known to be the transcript of a work publickly dedicated, by order of a grateful State, to national virtue and renown!

sings of friendly and peaceful union among the distant Nations of the globe, linked and civilized by Commerce; and demonstrating at once the happy excellence of a land so adorned, and the various duties which conspire to its support. The Arts of Design, moving in their proper sphere, would thus give value to the labours of industry, and teach a never dying, never silent lesson of patriotism: the whole of their united powers would be placed in the hands of the State, and employed in its service.

REVIEW, AND CONCLUSION.

It may be thus sufficient to have offered hints, which a farther prosecution of inquiry by others may mature and amend. It remains to take a short review of the whole design suggested in the foregoing pages.

The publick advantages accruing from the Arts of Design, have been considered both in their splendour and their utility.

The high esteem and encouragement of the Arts in other countries have been shown to have arisen, not from a mere desire of ostentatious refinement, but from considerations of publick utility of a very high kind; from their promotion of industry, and their influence on the religious opinions of the people. The favourable sentiments, entertained respecting them in Greece in particular, have been demonstrated by the authorities of various writers: by what modes they were rendered

serviceable to the Governments of that Country, as well as to the several other States in which they have been eminently employed, has also been examined; and a reference has thence been attempted to the methods best suited to our own land.

Since the revival of the Arts in Italy, they have been shown to have had an intimate connexion with the prosperity of several States in Europe, by their influence on manufactures and commerce; and this is a point, in which even the most essential interests of Design, in the cultivation of its highest provinces, will be readily acknowledged to connect themselves with the interests of the State in England, from the following considerations, which have been offered:

It appears consistent with the interests of our State, after the example of many others, that in order to give the fullest activity to the commercial industry of the country in its manufactures, the decorative taste, derived from the Arts of Design, should be imparted to its labours.

It appears consistent with the interests of

our State, that, in order to give the full value to that taste and ornament, which are beneficial to commercial industry, the higher provinces of Design, which are the sources of those benefits, should be diligently cultivated, and professional exertions in them, as far as may be, perfected.

It appears consistent with the same interests, that, in order to preserve the value of those higher pursuits undiminished, and to maintain their full power of communicating superiour taste through various subordinate channels, every measure, dictated by reason and experience, should be employed to preserve the primary provinces of Design in their utmost purity; while at the same time, in order to improve to the utmost every branch of industry, all the subordinate channels should be diligently kept open for the diffusion of taste in manufactures: and that, for these purposes, the two provinces of Design, the Historic (or Poetic), and the Decorative, should be kept wholly unmixed; the Art continuing to be cultivated in the higher department to its utmost scope, with no other view than to

its own perfection, and, in the subordinate one, courted and invited with no less eagerness, to every branch of manufacture and trade.

The just value of the Arts of Design has been shown to consist in their power of imparting virtuous pleasure; their power of giving splendour to a Nation; their power of strengthening and diffusing moral and religious impressions; and their power of aiding and enhancing various manufactures.

And it has been shown, that when cultivated in the manner most conducive to these valuable uses, they have also another use, viz. a political one, which although questionable as to its magnitude, is undeniable as to its existence. It consists in their power of converging, under national direction, to a point, in which they assist the action of the State, so far as is consistent with their limited organs.

It has also been shown, that every great plan, which has raised the Arts to eminence, has been carried on, under the superintendence of professional men of distinguished merit; that it has been under such direction, and such

superintendence, that they have at various times acquired superiour celebrity; and that, as far as the real and ultimate excellence of Painting, Sculpture, and Architecture, is concerned, every plan which is not sanctioned by the support of the Government, and not conducted by professional guidance, *under just regulations*, will necessarily be found ineffectual.

The comprehensive view of the whole, as a political object, leads to this conclusion; National direction conducts the Arts to eminence: eminence, consisting in the superiour cultivation of their higher provinces, tends to the refinement of taste; strengthens moral interest; and produces numberless subordinate channels of decorative Art, which are transferred to Commerce, and result in wealth.

But it has been farther shown, from observation of historical facts, that the most powerful means of accomplishing professional exertion, and maintaining in purity the higher provinces of Design, consist in that mode of cultivation of the Arts, which most tends to increase by their powers the mass of national

splendour. In examining this point, it has appeared, that every instance of the proper employment of artists, on subjects of pure Art, (whether in History, Religion, or Poetic conception,) contributes in some degree to promote the advantages derived from Design; those advantages (agreeably to the remark just made) being most promoted, when the powers of the Arts are employed in the prosecution of some great plan under publick direction. And, on a similar examination of facts, it has been shown, that, of such plans, (devised at various times,) those most result in national splendour, which involve an illustration of the essential principles, or virtue, of the respective Governments, and tend at once to display and enforce them.

The writer, therefore, of these pages will be found to have contended; That the Arts of Design have been, and deserve to be, cultivated in their higher provinces, as a source both of virtuous pleasure and refinement, and of national wealth and revenue;

That they have not been, and will not be,

productive of those advantages, of either kind, unless they are duly cultivated;

That they have never been duly cultivated, unless under the direction of the State;

That the protection of them by the Government of England, uniformly extended to them through a long period of time, has been interrupted by inevitable causes; and that it is highly desirable that it should be restored to them.

That the channel, by which any State can with the greatest degree of certainty conduct them to the ends above mentioned, is that, in which they also acquire a political interest with the State, as exemplified in the various epochs of national celebrity in other countries.

From all these considerations it results, that, however distant the two points may at the first view appear to be, the national splendour of the Fine Arts, and their national utility, are one and the same; and that the magnificence, which appears to dazzle the judgment by its extreme of liberal protection afforded to their higher pursuits, is both directly and

ultimately tending to augment the wealth of the Government and the Nation.

The necessary means towards the advancement of the Fine Arts in England, and the accomplishment of the benefits to be derived from them, have been subsequently stated to be;

1st. The enlargement of the sources of professional instruction, and the full accomplishment of youthful artists, by every aid that education can bestow.

2d. The arrangement of *stations* of preferment, and accompanying employment of eminent artists, in publick works.

3d. The direction of the Arts, under a due subserviency to Religion, to a plan congenial with the principles, and connected with the honours of our State; affording a sphere of action adequate to the utmost exertions of perfected talent *

* It is probable that these points would, on trial, be found to form the greater part, and perhaps the whole, of the task incumbent on the State; for, with regard to that class of Art which most readily and properly communicates with trade, the active state of commercial industry will make it scarcely necessary for the hand of power to put it into action.

The first of those three measures it has been proposed to forward, by increasing the stores and opportunities of Academical instruction, and by extending it to such general acquirements, as constitute the usual advantages of youths in our schools; in addition to which, the admission of *Design* into the rank of Liberal Studies at our Universities, has been considered as not only offering the best means of assisting the requisite studies of the Art, and securing it from being deteriorated, but also as likely to be attended with farther advantages, from the effects which would probably be produced on the general classes of students.

For the second measure, the principal vacant buildings of publick importance have been named, and the propriety pointed out of connecting publick works, or records of Painting, with the honours conferred by the State.

To effectuate the last measure, has been hinted the concentration of the powers of the Arts, under the authority of the State, in the celebration of our essential strength and renown, (here supposed to consist in *equal Laws*,

and *Commerce*,) and the continual employment of successive Painters, Sculptors, and Architects, in the decoration of an edifice dedicated to that purpose.

A combination of the powers of the Arts in the manner here proposed, would at once put an end to the singular anomaly, at present subsisting in the conduct of the State towards the two separate branches of Painting and Sculpture, and wholly precluding the publick uses of one of them.

It will also be evident, on the slightest reflexion, that, in the range of so extensive a scope of Painting, (including works in churches and palaces*,) would be found those stations of honourable employ, of which the profession was before stated to be destitute, (see Part I.) What might be the definite arrangements of such employ, it is not necessary at this moment to examine. If the elections to such

* It does not follow as in any wise necessary, that such an employment as the great plan above proposed should supersede other similar measures on a lesser scale. — For instance, Galleries devoted to particular subjects, might be added to the general employ of Art.

stations were made from among the members of the Royal Academy, they would connect the honours of that body with such eminent rewards, as in other publick ordinances are found best calculated to second the purposes of patronage; or even, if the election fell on other artists, (supposing others to be found more deserving,) the objection of deficiency, in the rewards of the profession itself, would be equally removed, as its advantages would still on the whole tally with those of other liberal professions.

Whoever is convinced, that such methods would be essential and effectual means of raising the name of the English school to an equal glory with those of Athens, Rome, and Paris; that by these means a large body of men, at this moment emulously striving to elevate the character of English talent, would be at once fully employed, and fitly rewarded; and that publick wealth and honour would be produced, by their concurring in one great national purpose,—a purpose no less than that of fixing a distinguished epoch of British civilization;—whoever is thus persuaded, will not be startled

at the grant of a far more considerable sum than has yet been solicited, either formerly by the Royal Academy, or lately by the British Institution, for the attainment of purposes of such obvious importance*. Sums so expended, will be regarded as forming a share of that tribute which the State holds it a part of its duty to pay to the Hero or the Statesman. They will be considered as paid for the engraftment of the Arts on the natural stock of our political constitution, and the appropriation of their fruits to the use of the State.

But it may be farther remarked, with respect to the *expense* of such an application of the power of the Arts to the purposes of the State, that it would probably be found, on experiment, that the admixture of honour, which must necessarily accompany employment in

* The employment of individuals selected for the execution of great works of publick ornament and patriotic commemoration, is certainly the exercise of Patronage, which appears to be the most worthy of a great and enlightened people; which is the most splendid and permanent; and which, under judicious management, must always be the most effectual. — SHEE's *Letter to the President and Directors of the British Institution.*

works of this nature, would very considerably decrease the necessity of large pecuniary remuneration. It appears, from Dr. Adam Smith's reasoning, in his "Wealth of Nations*," that the honours paid to Literature by the publick provision for education of literary Students in our Universities, and other regulations in their favour, have a tendency to render their labours cheap; and in fact, generally speaking, do so render them.

But, in the plan here proposed, the weight of honour is doubled. Artists, first provided with publick instruction, and afterwards employed on works of publick importance, would not fail to feel, that honour comes in for a very large portion of their reward. Competition would be great, and labour consequently cheap, as in the instance of Literature.—In the present state of things, the greater part of the artists of our days have broken their way through humble and difficult circumstances. Arrived at eminence, what wonder if they are tempted to secure emolument in return for their labours,

* Vol. i. p. 200. octavo edit.

where emolument is all they have to strive for? But open to them the paths of honour — open to them stations of promotion from professional merit — connect them with the *State* of the country, show them the scope where they may be as useful as they are ornamental to their Nation — argument is superfluous — try the result.

In the proposal which has been suggested, of a grand publick edifice, one objection has been hitherto obvious, of a magnitude insurmountable in the existing circumstances of the country. No idea of use or occupancy has been annexed to a building of more than ordinary expense, which has been considered only as an object of sight. — It is time to add, that such an objection may wholly vanish, whenever it shall come into the contemplation of the State to construct a palace adequate to the dignity of England's Sovereign. It might be indecorous to urge too far any ideas, which, on the present subject, naturally connect themselves with supposed existing views; but it may, without reserve, be asserted, that such a palace would very fitly embrace a consider-

able part of the objects here in question; and that, whatever may be its most sumptuous decorations, the Ruler of our land can no where reside with greater splendour, than amidst the mental wealth of his own country.

UNDER what auspices the opportunity of establishing the epoch of our national character in Painting shall be disclosed in Britain, (whether consistently with similar or superiour plans to those which have here been offered,) will appear a natural object of anxiety to those who think the Arts important to a State. The afflicting dispensation of Providence, which bows us down in sorrow for the sufferings of our venerable Monarch, forbids us to indulge a hope, that the final glory of English Painting may be attached to the records of his name; but the benevolence which opened and sheltered, and the parental solicitude which has unremittingly watched, the paths of the returning Muse, will not pass away and be forgotten. The Founder of the

Royal Academy, and the Patron of the British Institution, stands secure of immortal incense from the altars of "grateful science."

The hour of national torpor is past, when it could yet be said, that no English Gallery had been opened to receive the works of English Artists. The enlightened munificence of individuals has taken away that reproach. What is there to prevent a confidence, that the time cannot be far distant, when the honourable, and no less profitable, purposes of the Arts shall be restored to their just publick esteem?

Mr. Barry, in his Letter to the Dilettanti Society, has ingeniously distinguished the effects of different kinds of Patronage. He considers the patronage of an individual as subject to the underminings of jealousy and envy. That *one* man, of whatever power or station, should labour with sincerity to promote the fame of another, at the risk of remaining himself the inferiour character, he considers as too high a reach for human virtue, and therefore prefers the patronage of a *body of men*, who of course cannot entertain sentiments of individual ri-

valry with the object of their joint support. Severe as this remark is on the frailty of our nature, and in particular instances unjust, let us allow it to have weight for a moment. — Under those apprehensions, then, the exalted union of the British Institution will naturally attract our attention. But what body of men, what Institution, what Directors, what Patrons, shall we place in competition with a British Parliament? What protection shall we equal to that, which their decrees may afford, passed under the sanction of an APPROVING RULER? The great patriotic movement of the Parliament before noticed, in respect to the Publick Monuments, gives full assurance of the wisdom which would direct every exertion of its Patronage.

The voice of national sentiment already declares, that England ought not to see with supine contentment the Arts running a common course over her soil. She ought to raise their cultivation to the highest standard. The respect due to our character as a people, to the feelings of our own breasts, demands the

exaltation of every branch of knowledge in our country, to a level with all that the world has ever witnessed.

To attempt that height in their own peculiar province, the Arts of Design await the encouraging mandate of the State: to attain it, there are these essential means;

Let the knowledge of Design be generally diffused:
Educate Painters honourably to themselves:
Employ them honourably to their Country.

APPENDIX.

APPENDIX. N° I.

CONTAINING

Historical Extracts,

AND

OTHER PASSAGES,

IN

THE WORKS OF VARIOUS AUTHORS,

REFERRED TO

IN THE INTRODUCTION.

APPENDIX. N° I.

1. EXTRACTS RELATIVE TO THE PERSECUTION OF PAINTING AND SCULPTURE IN ENGLAND.

(Referred to in p. 10.)

THE sudden transition which Painting experienced in England, from the state of high esteem in which the favour of Henry VIII. maintained it, to the neglect into which it sunk immediately after his death, in consequence of the proscriptions issued against the greater part of its works, is the most important circumstance in the history of English Art.

That Monarch, finding the period, in which he reigned, distinguished by the fame of the great Italian and German Painters, had endeavoured to attract the most celebrated Masters of their Art into his Kingdom. He invited to his court Raffaelle, Titian, and Holbein; the last of whom became a resident in London. Although unable to prevail with the former two, he still

persisted in his favour towards them; and procured from Raffaelle the Picture of St. George, afterwards possessed by the King of Spain; and, from Titian, two Pictures now in the Gallery of the Marquis of Stafford*. Holbein was lodged in his palace, and employed in various historical works. It appears also, that, like the other Sovereigns of his time, Henry was desirous of calling into action the *utilities* of the Art; for we find in Walpole's Anecdotes of Holbein, vol. i. that "he invented patterns for goldsmiths' work, for enamellers and chasers of plate; Arts much countenanced by Henry VIII.;" and that he made also "designs for weapons, hilts, ornaments, scabbards, sheaths, sword-belts, buttons and hooks, girdles, hatbands, and clasps for shoes, knives, forks, salt-cellars and vases, all for the King."

When the scandal of delusions practised by the priests in our churches, by means of painted images, had roused the censure of ecclesiastical reform, Henry appears, in all his acts, to endeavour carefully to separate the legitimate respect for Statues and Painting in churches, from the idolatrous worship which had been thus excited by interested hypocrites

* See Account by WEST in *Academic Annals*, 1804-5.

towards them*: His sentiments, with regard to the admission and use of Statues and Pictures in churches, are fully expressed in his first injunctions, as Head of the Church of England, in 1538†, and in a publication called, "A Necessary Doctrine and Erudition

* "In the Constitution for the Clergy, established by the Convocation in 1536, the 6th article enjoins, that Images shall be preserved in churches, but all worship is to be referred to God."—RAPIN.

† Several passages in this injunction explain the expression used in Stowe's statement of the Art of Painting, when he speaks of *the abuses and deceits used by Painters*, (quoted in a note in p. 7, c. i. of the Introduction); as may be collected also from Rapin in the following passage in the reign of Henry VIII.:

"What conduced most to recover people from their superstitious fondness for religious houses, was the discovery of the frauds committed there with respect to *Relicks* and *Images*. Had the business been only the debaucheries of the friars and nuns, it might have been sufficient to make strict inquiry and to punish the guilty. But for *the pious frauds*, as they are called, it would hardly be thought, but that the whole society was concerned. The King, therefore, took care publickly to expose the counterfeit relicks, and the springs by which the Images of our Saviour, the Virgin Mary, &c. were made to move, which was looked upon by the ignorant multitude as the effect of divine power. These frauds being thus detected, whatever had served to engage the people in superstition, was by the King's order publickly burnt."—TYNDALL'S *Rapin*.

" for any Christen Man, set furthe by the Kynge's " Majestie of England," (printed in May 1543).

The following passages there occur in the exposition of the Second Commandment, wherein a full direction is given for setting up Images in churches, " to be as bokes for unlerned people to put them in remembrance of those sayntes, of whom they may learne exaumples of fayth, humilitie, charitie, pacience, temperaunce, and of all other theyr virtues and gyftes of God."

" As for an exaumple, the image of our Saviour hangeth on the crosse in the roode, or is paynted on clothes, walles, or wyndowes, as an open boke, to the intent that besydes the exaumples of virtues, which we may learn of Chryste, we may be also many wayes provoked to remember his paynefull and cruell passion, and also to consyder ourselves, when we beholde the same image, and to condemne, and abhorre our synne, which was the cause of his so cruell death *."

His letter to Cranmer, in 1542, is to the same effect †."

In conformity with those sentiments, Henry continued to the last to protect the Works of Art in the churches from the indiscriminate zeal of the reformers: but the rein having once been given to Ico-

* Fox's *Martyrs*. † Ibid.

noclastic fury, it could not lightly be checked; and in the beginning of the reign of Edward VI. a letter of the Protector, and Lords of Council, addressed to the same Archbishop of Canterbury, runs thus:

"Considering therefore that almost in no place of this realm is any sure quietness, but where all Images be clean taken away and pulled down already, &c.; we have thought good to signifie unto you his Highness' pleasure, with the advice and consent of us the Lord Protector and the rest of the Councell, that immediately on the sight hereof, you shall not only give order that all the Images, remaining in any church or chapel within your diocese, be removed and taken away, but also by your letters signifie unto the rest of the Bishops within your province, this, his Highness's pleasure for the like order, to be given to them, &c.*"

Nor was even this strict charge thought sufficient. It was followed by a statute in 1549, in which is the following article:

"And be it further enacted, by the authority aforesaid, that if any person or persons, of what estate, degree, or condition soever he, she, or they be, body politick or corporate, that now have or hereafter shall have in his, her, or their custody, any books or wri-

* Fox's *Martyrs.*

tings of the sorts aforesaid, or any images of stone, timber, alabaster or earth, graven, carved, or painted, which heretofore have been taken out of any church or chapel, or yet stand in any church or chapel, and do not, before the last day of June next ensuing, deface and destroy, or cause to be defaced and destroyed, the same images and every of them, and deliver or cause to be delivered, all and every the same books, &c. to the mayor, &c. &c. shall, after the said last day of June, (being thereof lawfully convict,) forfeit and lose to the King our Sovereign Lord, for the first offence xx *s.*, and for the second offence shall forfeit and lose, (being thereof lawfully convict,) iv *l.*, and for the third offence shall suffer imprisonment at the King's will *."

To these acts of prohibition succeeded, in 1559, an "Injunction given by the Queene's Majestie, as well to the clergye as to the laitie of this realme, in the fyrst yeare of our Sovereygne Lady Queene Elizabethe;" two articles of which run thus:

"23. Also that they shall take awaye, utterly extyncte, and destroy all shrynes, coverynge of shrynes, all tables, candlestykes, tryndalles, and rolles of waxe, pictures, payntinges, and all other monuments of fayned miracles and superstycion, so that there

* *Statutes at Large.*

remaine no memorie of the same, in walles, glasses, wyndowes, or elsewhere within their churches and houses," &c.

"35. Item, that no persons kepe in their houses any abused images, table, pictures, payntinges, and other monuments of fayned miracles, pilgrimages, ydolatry or superstycion *."

In the convocation held by the Archbishops, in the 13th of the same reign, among other canons, this for taking down and defacing idolatrous Pictures and Images was one. The canon (18th) runs, "That the churchwardens shall see the church kept clean; the Holy Bible to be in the churches; and the holy homilies, lately set forth against rebellion; and all roodlofts, wooden crosses, pictures of false and feigned miracles, and all other relicks of superstition destroyed and demolished; the walls of the churches to be new-whited, and sentences of Holy Scripture to be written upon them in great letters †."

The exercise of this power in the hands of churchwardens, during a time of religious controversies, may be easily imagined. The charge of *new-whiting the churches* was a sweeping commission, that left no compromise. The *homily* against idolatry had also

* *Injunction*, &c. 4to. 1559. † *State Trials*.

particular reference to the Pictures on the walls of churches.

Nor was the practice of destruction confined to the above-mentioned depositaries of religious judgment. "In the Queen's time," says the Attorney General, in a State Trial, 8 Car. I. "many went abroad, of their own heads, to break down Crosses, Images, and Pictures of all sorts." This violence proceeded to such excess, that a proclamation became at length necessary, stating that, "Whereas many violent persons have of late, of their own authority, gone about to deface the walls and glass windows of churches; and in their violence have pulled down tombs and monuments of noblemen and gentlemen deceased, to their dishonour, and to the breach of our peace; therefore a strict commandment is given, that all men forbear to break the Pictures set upon tombs or graves, and not to break the Pictures or Pourtraitures of the noblemen or others in churches, church-walls, windows, &c. nor any Images whatsoever, *without the advice of the ordinary, or the advice of the Queen's Majesty, or her Council,*" &c. Given 44 Eliz.*

The Queen's proclamation, although it might suppress particular violences and regulate the actions of men of rational opinions, did not abate the popular prejudices against the unfortunate Arts of Design.

State Trials.

" I undertake," says a witness at the same trial, " there are some spirits now, that, if they had been alive in Solomon's time, would have gone nigh to have done violence to the cherubims: *God* knows what would have become of them!" — STATE TRIALS. *Proceedings against Henry Sherfield, Esq. for breaking a painted church window.* 8 Car. I. 1632.

Under such persecution, the Arts were not able to maintain their ground. Their professors sunk into poverty. It is probable that few adventurers were found to supply their places, and the field was therefore left open to the occasional speculations of foreign Artists.

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2. PASSAGES, &c. RELATIVE TO GENERAL TUITION IN PAINTING, AMONG THE GREEKS.

(Referred to in p. 25.)

PFEIFFERI, *Antiquitatum Græcarum Gentilitium*, lib. ii. cap. 63.

" TANDEM etiam a Græcis PICTURA in Artium liberalium numerum est accepta, licet paulo seriùs. Factum nempe id est initio, autoritate Pamphili Macedonis, qui Apellis fuit præceptor, quemadmodum testatur Plinius."

ALEXANDRI AB ALEXANDRO, *Genialium Dierum*, lib. ii. cap. 25.

" Sicut Pingendi Ars primùm Sicyone, mox per omnem Græciam, tanti fuit studii, ut pueros ingenuos picturam, tanquam præcipuam liberalium Artium, in primis edocerent magistri; perpetuò interdicto, ne ad illam mancipia admitterentur: indoctusque et omnium postremus habebatur, quisquis hujus Artis nescius aut expers foret."

PLINII, *Naturalis Historiæ*, lib. XXXV. cap. 10.

" Pamphilus, Apellis Preceptor, Macedo natione; sed primus in Picturâ omnibus literis eruditus, præcipuè Arithmetice et Geometrice, sine quibus negabat Artem perfici posse; docuit neminem minoris talento, annis decem: quam mercedem et Apelles et Melanthius ei dedere. Et hujus autoritate effectum est, Sicyone primum, deinde et in totâ Græciâ, ut pueri ingenui ante omnia Diagraphicen, hoc est, Picturam in buxo, docerentur; recipereturque Ars ea in primum gradum liberalium. Semper quidem honos ei fuit, ut ingenui eam exercerent: mox ut honesti: perpetuo interdicto, ne servitia docerentur. Ideò neque in hâc, neque in Toreutice, ullius, qui servierit, opera celebrantur."

Remark.—The circumstance of the publick regulation in favour of Painting, mentioned by Pliny in the foregoing passage, has appeared to be of so very considerable importance to the cause of the Fine Arts, that almost every writer on the subject seems to have thought it worth relating in his own way. Several report it as an edict, said to have been issued by Alexander the Great: others, with apparent reason, attribute it to the Magistrates of Sicyon, before the reign of Alexander: while the Painter himself, Pamphilus, has sometimes the credit of having enacted a law for the purpose there stated, as if he had been one of the Legislators of Athens.—*Junius*, in his *De Picturâ Veterum*, has strengthened his relation, by the following remark on a passage in Varro, concerning Painting:—"Non est ergo, quod quis arbitretur, solos Græcos hanc in educandis liberis viam institisse, cum ex hoc Varronis loco liqueat, Romanorum quoque antiquioribus hanc liberorum suorum institutionem nequaquam displicuisse. Paulus certè Æmilius (at quantus ille vir!) liberis suis non Sophistas modo et Rhetores, sed Sculptores etiam et Pictores Magistros addidit.—PLUTARCH, *in Paulo Æmilio.*"

To this he adds the advice of *Galen*, in his *Exhortatio ad Perdiscendas Artes;* where Painting and

Sculpture are added to the list of those liberal studies, the pursuit of which he recommends as useful to life.

Junius then continues, by considering an initiatory study of the Fine Arts, or rather of the Art of Painting in particular, as the touchstone employed by the Greeks for the trial of youthful capacity: "Etenim pueri Græcorum, ætate adhuc tenerâ primum Artis limen ingressi, manifestam statim qualiscunque indolis spem prodebant, atque ex eâ spe aut ad alias Artes traducebantur, *si minus hâc arte capi viderentur*, aut in arte feliciter inchoatâ constanter perseverabant."—Lib. ii. cap. 2.

The interpretation of Junius is confirmed by the following passage: "Hæc Ars (Pictura) excoli cum cœpta esset, tandem in Artium liberalium numerum est recepta, et tanti fuit studii, ut pueros ingenuos picturam tanquam præcipuam liberalium Artium imprimis edocerent Magistri."—*Antiquitat. Attic.* lib. iv. cap. 10.

ΑΡΙΣΤΟΤΕΛΟΥΣ. ΠΟΛΙΤΙΚΩΝ.

Το Η. Κεφαλ γ.

Εστὶ δὲ τίτλαρα σχεδὸν ἃ παιδεύειν εἰώθασι, γράμματα, καὶ γυμναστικὴν, καὶ μουσικήν· και τέταρτον, ἔνιοι γραφικήν· τὴν μὲν γραμματικὴν και γραφικὴν, ὡς χρησίμους πρὸς τὸν βίον οὔσας, καὶ πολυχρήσους.

3. RELATIVE TO THE EDICT OF ALEXANDER, CONCERNING PICTURES AND STATUES OF HIMSELF.

PLINII, *Nat. Hist.* lib. vii. c. 37.

" Hic Imperator (Alexander) edixit, ne quis ipsum alius quàm Apelles pingeret; quàm Pyrgoteles sculperet; quàm Lysippus ex ære duceret; quæ artes pluribus inclaruere exemplis."

Lib. xxxv. cap. 10.

" Ab alio [quam ab Apelle] pingi se vetuit inveterato edicto."

APULEII, *Florida.*

" Alexandro illi, longè omnium excellentissimo regi, cui ex rebus actis et auctis cognòmentum Magno inditum est, placuit, ne iste unus eam gloriam adeptus sine laude unquam nominaretur. Nam solus à condito ævo, quantum hominum memoria extat, inexuperabili Imperio Orbis auctus, Fortunâ suâ major fuit; successusque ejus amplissimos et provocavit ut strenuus, et æquiparavit ut meritus, et superavit ut melior, solusque sine æmulo clarus; adio ut nemo ejus audeat vel sperare virtutem, vel optare fortunam. Ejus igitur Alexandri multa sublimia facinora, et præclara edita fatigaberis admirando, vel belli ausa, vel domi provisa. Sed cum primis Alexandri illud præclarum; quod imaginem suam, quò certior poste-

ris proderetur, noluit à multis artificibus vulgò contaminari, sed edixit universo orbi suo, ne quis effigiem regis temerè assimilaret ære, colore, cælamine: quin solus eam Polycletus [Lysippus] ære duceret, solus Apelles coloribus delinearet, solus Pyrgoteles cælamine excuderet. Præter hos tres, multò nobilissimos in suis artificiis, si quis uspiam reperiretur alius sanctissimæ imagini regis manus admolitus; haud secus in eum, quam in sacrilegum, vindicaturus. Eò igitur omnium metu factum, solus Alexander ut ubique imaginum summus esset: utque omnibus statuis, et tabulis, et toreumatis idem vigor acerrimi bellatoris, idem ingenium maximi herois, eadem forma viridis juventæ, eadem gratia relicinæ frontis cerneretur.

VALERII MAXIMI, lib. viii. cap. 11.

"Quantum porro dignitatis a Rege Alexandro tributum Arti existimamus! qui se et pingi ab uno Apelle, et fingi a Lysippo tantummodo voluit."

ΠΛΟΥΤΑΡΧΟΥ ΠΕΡΙ ΤΗΣ ΑΛΕΞΑΝΔΡΟΥ ΤΥΧΗΣ ΗΑΡΕΤΗΣ, λογ. Β. κεφ. β.

Διὸ καὶ μόνον Ἀλέξανδρος ἐκέλευε Λύσιππον εἰκόνας αὐτὸν δημιουργεῖν· μόνος γὰρ ἦτος, ὡς ἔοικε, κατεμήνυε τῷ χαλκῷ τὸ ἦθος αὐτοῦ, καὶ συνεξέφερε τῇ μορφῇ τὴν ἀρετήν·

ΙΜΕΡΙΟΥ ΤΟΥ ΣΟΦΙΣΤΟΥ.

Εκ τῆς εις Αμπελιον προπεμπτικῆς.

———" γενεσθαι μὲν δε Αλεξανδρον λόγος ταῖς πάλαι τέχναις ἀγώνισμα· ὥστε δὴ καὶ νειμάμενοι τὴν μορφὴν αὐτου Λύσιππος καὶ Απελλῆς, ὁ μὲν φαρμάκοις, ὁ δε χαλκῳ τὴν φύσιν τοῦ βασιλέως ἡρμήνευσαν."

HORATII, *Epist. ad Augustum*, lib. ii. ep. 1.

" Rex ille.....
Edicto vetuit, ne quis se, præter Apellem,
Pingeret, aut alius Lysippo duceret æra
Fortis Alexandri vultum simulantia.—
Judicium subtile videndis Artibus."

CICERONIS, *Epist. ad Lucceium*, lib. v. ep. 12.

" Neque autem ego sum ita demens, ut me sempiternæ gloriæ per eum commendari velim, qui non ipse quoque in me commendando propriam ingenii gloriam consequatur. Neque enim Alexander ille gratiæ causa ab Apelle potissimum pingi, et a Lysippo fingi volebat; sed quod illorum Artem, cum ipsis, tum etiam sibi gloriæ fore putabat."

4. *Relative to the Publick Works of Athens, carried on under the direction of the eminent Sculptor,* PHIDIAS, *during the Administration of* PERICLES.

ΠΛΟΥΤΑΡΧΟΥ ΠΕΡΙΚΛΗΣ.

"Ὁ δὲ πλείστην μὲν ἡδονὴν ταῖς Ἀθήναις καὶ κόσμον ἤνεγκε, μεγίστην δὲ τοῖς ἄλλοις ἔκπληξιν ἀνθρώποις, μόνον δὲ τῇ Ἑλλάδι μαρτυρῆι, μὴ καταψεύδεσθαι τὴν λεγομένην δύναμιν αὐτῆς ἐκείνην καὶ τὸν παλαιὸν ὄλβον, ἡ τῶν ἀναθημάτων κατασκευή."

"Ἐδίδασκεν ἓν ὁ Περικλῆς τὸν δῆμον, ὅτι ..... δεῖ, τῆς πόλεως κατασκευασμένης ἱκανῶς τοῖς ἀναγκαίοις πρὸς τὸν πόλεμον, εἰς ταῦτα τὴν ἐυπορίαν τρέπειν αὐτῆς, ἀφ' ὧν δόξα μὲν γιγνομένων ἀΐδιος, εὐπορία δὲ γενομένων ἑτοίμα παρεῖναι, παντοδαπῆς ἐργασίας φανείσης, καὶ ποικίλων χρειῶν, αἱ πᾶσαν μὲν τέχνην ἐγείρουσαι, πᾶσαν δὲ χεῖρα κινοῦσαι, σχεδὸν ὅλην ποιοῦσιν ἔμμισθον τὴν πόλιν, ἐξ αὐτῆς ἅμα κοσμουμένην καὶ τρεφομένην."

"Ἀναβαινόντων δὲ τῶν ἔργων, ὑπερηφάνων μὲν μεγέθει, μορφῇ δ' ἀμιμήτων καὶ χάριτι, τῶν δημιουργῶν ἀμιλλωμένων ὑπερβαλέσθαι τὴν δημιουργίαν τῇ καλλιτεχνίᾳ, μάλιστα θαυμάσιον ἦν τὸ τάχος· ὧν γὰρ ἕκαστον ὤοντο πολλαῖς διαδοχαῖς καὶ ἡλικίαις μόλις ἐπὶ τέλος ἀφίξεσθαι, ταῦτα πάντα μιᾶς ἀκμῇ πολιτείας ἐλάμβανε τὴν συντέλειαν..... ὅθεν καὶ μᾶλλόν θαυμάζεται τὰ Περικλέους ἔργα πρὸς πολὺν

χρόνον ἐν ὀλίγῳ γενόμενα. κάλλει μὲν γὰρ ἕκαστον ἐυθὺς ἦν τότε ἀρχαῖον, ἀκμῇ δὲ μέχρι νῦν πρόσφατόν ἐστι καὶ νεουργόν. ὕτως ἐπανθεῖ τις καινότης ἀεὶ ἄθικτον ὑπὸ τῆ χρόνῳ διατηρῆσα τὴν ὄψιν, ὥσπερ αἰθαλες πνεῦμα καὶ ψυχὴν ἀγήρω καταμεμιγμένην τῶν ἔργων ἐχόντων· πάντα δὲ διεῖπε καὶ παντων ἐπίσκοπος ἦν αὐτῶ Φειδίας, καίτοι μεγάλως ἀρχιτέκτονας ἐχόντων καὶ τεχνίτας τῶν ἔργων· τὸν μὲν γὰρ ἑκατόμπεδον Παρθενῶνα Καλλικράτης εἰργάζετο καὶ Ἰκτινος, τὸ δ' ἔν Ἐλευσῖνι τελεστήριον ἤρξατο μὲν Κόροιβος οἰκοδομεῖν, καὶ τὰς ἐπ' ἐδάφυς κίονας ἔθηκεν ὗτος, καὶ τοῖς ἐπιστυλίοις ἐπέζευξεν· ἀποθανόντος δὲ τούτυ, Μεταγένης ὁ Ξυπέτιος, τὸ διάζωμα καὶ τὰς ἄνω κίονας ἐπέστησε. τὸ δ' ὀπαῖον ἐπὶ τῆ Ἀνακτόρῳ Ξενοκλῆς ὁ Χολαργεὺς ἐκορύφωσε· τὸ δὲ Μακρὸν τεῖχος, περὶ ὃ Σωκράτης ἀκοῦσαί φησιν αὐτὸς εἰσηγημένα γνώμην Περικλέυς, ἠργολάβησε Καλλικράτης. . . . . Τὸ δ' Ὠδεῖον, τῆ μὲν ἐντὸς διαθέσει πολυέδρον καὶ πολύστυλον, τῆ δ' ἐρέψει περικλινὶς καὶ κάταντες ἐκ μιᾶς κορυφῆς πεποιημένον, εἰκόνα λέγυσι γενέσθαι καὶ μίμημα τῆς βασιλέως σκηνῆς, ἐπιστατοῦντος καὶ τούτῳ Περικλέυς. . . . . Τὰ δὲ Προπύλαια τῆς ἀκροπόλεως ἐξειργάσθη μὲν ἐν πενταετίᾳ, Μνησικλέυς ἀρχιτεκτονοῦντος. . . . . ὁ δὲ Φειδιάς εἰργάζετο μὲν τῆς θεᾶ τὸ χρυσοῦν ἄδος, καὶ τούτυ δημιυργὸς ἐν τῇ σήλη εἶναι γέγραπται.*"

* This Statue is said, by some writers, to have been 39 feet in height.

Great as the authority is of Grecian example, in favour of the importance to which the Arts of Design lay claim, it is by no means the most antient. The following passage will show, that the Egyptians (in many parts of Art the instructors of the Greeks), although under more restricted notions, yet considered the Arts as possessed of such high and powerful influence, that the modes of Painting and Statuary, permitted in the State, became a subject of their legal ordinances for the regulation of morals in their youths :

" Καὶ παρα ταῦτα ἦκ ἐξῆν οὐτε ζωγράφοις, οὔτ' ἄλλοις ὅσοι σχήματα καὶ ὁπῆ' ἄττα ἀπεργάζονται, καινοτομεῖν, οὐδ' ἐπινοεῖν ἄλλ' ἄττα ἢ τα πάτρια."

ΠΛΑΤΩΝΟΣ ΝΟΜΩΝ, λόγ. δεύτ.

A far higher Authority may be named. Had not the Arts appeared of very elevated importance to the inspired writer of the Book of Genesis, what could have given a place in his very succinct account of the first ages of mankind, to the name of Tubal Cain, and to a record of his skill in one of the provinces of Design?

APPENDIX. N° II.

PASSAGES IN AUTHORS, REFERRED TO IN PART I.

1. RELATIVE TO THE ESTEEM OF THE ARTS OF DESIGN AMONG THE ROMANS.

PLINII, *Natural Hist.* lib. XXXV. cap. 4.

DE PICTURA APUD ROMANOS.

(Referred to in p. 62.)

" APUD Romanos quoque honos maturè huic Arti contigit. Siquidem cognomina ex eâ *Pictorum* traxerunt Fabii clarissimæ gentis, princepsque ejus cognominis ipse Ædem Salutis pinxit anno Urbis Conditæ ccccl., quæ pictura duravit ad nostram memoriam, æde Claudii principatu exustâ.

" Proximè celebrata est in Foro Boario Ædc Herculis, Pacuvii Poetæ pictura. Posteà non est spectata honestis manibus.

" Dignatio autem artis præcipua Romæ increvit a M. Valerio Max. Messalâ, qui Princeps tabulam pic-

turæ prælii, quo Carthaginienses et Hieronem in Siciliâ devicerat, proposuit in latere Curiæ Hostiliæ, anno ab U. C. quadringentesimo nonagesimo. Fecit hoc quidem et L. Scipio, tabulamque victoriæ suæ Asiaticæ in Capitolio posuit.

" Sed præcipuam auctoritatem fecit publicè tabulis Cæsar Dictator, *Ajace* et *Medeâ* ante Veneris Genetricis ædem dicatis.

" Post eum M. Agrippa, vir rusticitati propior quam deliciis.

" Super omnes, Divus Augustus in Foro suo celeberrimâ in parte posuit tabulas duas, quæ belli pictam faciem habent et triumphum. Idem Castores et victoriam posuit, et quas dicemus sub artificum mentione, in Templo Cæsaris Patris. Idem in curiâ quoque, quam in Comitio consecrabat, duas tabulas impressit parieti."

One of these two last-mentioned Pictures was the work of Nicias, and the other of Philochares; and Pliny then adds, on the subject of the latter:

" Immensa, vel unam si quis hanc tabulam æstimet, potentia artis, cum, propter Philocharem, ignobilissimos alioqui Glaucionem filiumque ejus Aristippum, Senatus Populusque Romanus tot sæculis spectet.

" Posuit et Tiberius Cæsar, minime comis Imperator in templo ipsius Augusti, quas mox indicabimus."

Lib. xxxv. *c.* 8. " Lysippus fecit distringentem se,

quem M. Agrippa ante thermas suas dicavit, mirè gratum Tiberio Principi; qui non quivit sibi temperare in eo, quamquam imperiosus sui inter initia principatus, transtulitque in cubiculum, alio ibi signo substituto: cum quidem tanta populi Romani contumacia fuit, ut magnis theatri clamoribus reponi *apoxyomenon* flagitaverit, Princepsque quamquam adamatum, reposuerit."

Lib. XXXV. *cap.* 11. "Cydiæ tabulam Argonautas H-S XLIV. Hortensius Orator mercatus est, eiquè Ædem fecit in Tusculano suo."

Lib. XXXIV. c. 8. "In mentione Statuarum est et una non prætereunda, licet auctoris incerti, juxta Rostra, Herculis tunicati Eleo habitu Romæ, torvâ facie sentienteque supremâ in tunicâ. In hâc tres tituli: L. Luculli Imperatoris de manubiis: alter, pupillum Luculli filium ex S. C. dedicasse: tertius, T. Septimium Sabinum Ædilem curulem ex privato in publicum restituisse. Tot certaminum tantæque dignationis simulacrum id fuit."

2. LETTER ADDRESSED TO NICOLAS POUSSIN, (WHILE ON HIS STUDIES AT ROME,) BY LOUIS XIII. K. OF FRANCE.

(*Mentioned in p.* 140.)

"Cher et bien aimé, nous ayant été fait rapport par aucuns de nos plus specieux serviteurs, de l'estime que vous vous etes acquise, et du rang que

vous tenez parmi les plus fameux et les plus excellens Peintres de toute l'Italie; et desirant, à l'imitation de nos predecesseurs, contribuer autant qu'il nous sera possible à l'ornement et decoration de nos Maisons Royales, en appellant auprès de nous ceux qui excellent dans les Arts, et dont la suffisance se fait remarquer dans les lieux ou ils semblent les plus cheris, nous vous faisons cette lettre, pour vous dire, que nous vous avons choisi et retenu pour l'un de nos Peintres ordinaires, et que nous voulons dorénavant vous employer en cette qualité. A cet effet notre intention est, que la presente reçue, vous ayez à vous disposer de venir par deçà, ou les services que vous nous rendrez seront aussi considerés, que vos œuvres et votre merite le sont dans les lieux ou vous étes, en donnant ordre au Sieur de Noyers, Conseiller en notre Conseil d'Etat, Secretaire de nos Commandemens et Surintendant de nos Batimens, de vous faire plus particulierement entendre le cas que nous faisons de vous, et le bien et avantage que nous avons resolu de vous faire. Nous n'ajouterons rien à la presente que pour prier Dieu qu'il vous ait en sa sainte garde. Donné à Fontainbleau le 15 Janvier, 1639."

The offers which M. de Noyers was commissioned to make, are contained in his letter to Poussin in the following terms:

" Afin de faire connoitre l'estime que le Roi faisoit de votre personne, et des autres hommes rares et vertueux comme vous, je vous fis ecrire ce que je vous confirme par celle-ci, qui vous servirâ de premiere assurance de la promesse que l'on vous fait, jusque à ce qu'à vôtre arrivée je vous mette en main les Brevets et les Expeditions du Roi; que je vous envoyerai mille ecus pour les frais de vôtre voyage; que je vous ferai donner mille ecus de gages par chacun an, un logement commode dans la Maison du Roi, soit au Louvre, à Paris, ou à Fontainebleau, à vôtre choix; que je vous le ferai meubler honnêtement pour la premiere fois; que vous y logerez si vous voulez, cela étant a vôtre choix; que vous ne peindrez point en plafond, ni en voûtes, et que vous ne serez obligé que pour cinq années, ainsi que vous le desirez, bien que j'espere, que lorsque vous aurez respiré l'air de la Patrie, difficilement le quitterez vous.

" Vous voyez maintenant clair dans les conditions que l'on vous propose, et que vous avez desirées. Il reste à vous en dire une seule, qui est que vous ne peindrez pour personne, que par ma permission; car je vous fais venir pour le Roi, non pour les particuliers."

" De Noyers."

" *Ce 14 Janvier*, 1639."

3. ON THE CHARACTER OF GILPIN.

(Referred to in p. 169.)

" Dear Sir,

" You have so frequently requested me to give my sentiments on the works, &c. of my late relation, Mr. Gilpin, that I feel a contrition that gets the better of any obstacle, and makes me venture upon a task to which I feel myself quite unequal.

" In his character as a man, there was an amiable sweetness that was known to all who met him in the world; and it is both painful and pleasing to declare, that he did not, like many showy characters, lay that aside when he entered his own house: on the contrary, he was every thing there that he appeared in the world; and, I believe, he had no fault that was not in some way accessary to his goodness.

" As an Artist, the publick are in possession of his works, and must know as much of him as I can tell, and more, in proportion to their ability to see them. I must confess, that I consider his best works as unrivalled: they give you completely that idea expressed in one of the Lectures of our Prince of Painters; they show you that his hand was taught " to snatch the grace beyond the reach of Art." He could command the most extravagant actions of Nature, or equally sink her productions in repose.

"His works did not stand in need of that beauty which frequently disguises ignorance and imbecility, that meretricious glitter of pencil and colour which gives equal interest to fruit and flowers, or to any other subjects which please the eye of those caught by mere show: but his animation consisted in a just proportion and propriety of action; giving each figure its most graceful impression.—Figures so chaste in the outline, that a Sculptor might embody the form: a fine abstract idea of Nature, such as we behold in the antique. This is my opinion of Mr. Gilpin's powers of Art: but how his magic was performed, no record is left; it is fled with that vital flame in which it existed.

"Industry may accomplish something like proportion; but to give the living principle to proportion, is reserved for a chosen few; and our Artist stood high in that rank: it is a quality like electricity, not to be analyzed; and it is no where to be found, till it blazes forth of itself.

"These are my unconstrained thoughts: if you should make any use of them, in the way of publication, pray omit my name, as the observations would have more force in any other."

"I am, dear Sir, &c. &c."

"G. G."

"*Sept.* 14, 1812."

APPENDIX. N° III.

OBSERVATIONS, &c. REFERRED TO IN PART II.

ON THE ESTIMATE OF PAINTING AND SCULPTURE AMONG LITERARY STUDENTS.

THE species of distinction, mentioned in the second chapter of Part II., as likely to conduce to an eminent advance in the higher provinces of Painting, was first hinted in a former "Inquiry into the Requisite Cultivation of The Arts in England." It has since been stated in a forcible manner, by an Artist of poetical celebrity*; and, notwithstanding the pleasantry of some observations made on his statement, in a periodical publication conducted by the late Mr. Cumberland, it is difficult to assign any reasonable ground of objection to the proposition contained in it, on the subject now mentioned. If it be de-

* See Notes in SHEE'S *Elements of Art*.

monstrable, that Painting is capable of the high moral purposes, which are allowed on all sides to be its proper objects, and which it therefore either does effect or might effect; on what ground can it be denied, that, in the present view of the importance and refinement of this Nation, (now contending for eminence of rank throughout the globe,) Painting may justly claim to have its portion of cultivation assigned to it, among other liberal Arts in our Universities? If Design, as a science, enters into every useful purpose of life, what precludes its admission to the general stock of knowledge, diffused by the Universities? Perhaps, if it were there ranked among other studies of science, as Botany, Chymistry, &c. it would take its most useful station; and the particular claims of the Fine Arts might be afterwards considered. But I have proposed to advert briefly in this place, to the *probable influence*, which the admission of the Fine Arts into the studies of our Universities would have on the minds of students in general. In order to gain attention on such a subject, it is first requisite to show, in what manner the disesteem, which has been conceived for the study of them, is merely incidental to the existing circumstances with respect to them.

To ascertain this proposition, let the ingenuous votaries of learning, who fill our Colleges, put this

simple question to themselves. Suppose that the present lectures on any one science—on Botany, for instance, Chymistry, or Mineralogy—were abolished, and that no notice whatever were taken of any such science in the course of publick education, "What would then be their general conception or estimation of that science? or what interest would they feel in the acqusition of any knowledge respecting it?"

Will it be to assume too much, to say, that, although there might (and probably would) be found, at all times, some men of minds naturally inquisitive, who would in such a case be little less informed than at present, on the subject of the sciences just mentioned, far the greater portion of general students would be content to rest exempt from the pains of acquiring any very particular information concerning them; and would continue in the same state with regard to them, during the rest of their lives, as at present with regard to Painting? For, would they conceive a knowledge of them at all deserving the care, or necessary to the general reputation, of a scholar, when they found that the Universities of Learning, established by the State, did not so consider them?—Such exactly is the predicament, in which the Art of Painting is presumed to stand. The former branches of science have been presented to the attention of the student, by their forming a portion of the objects of

established liberal study; and he therefore conceives some degree of instruction in them to be at once becoming his situation, and necessary to his just comprehension of them. The Art of Design, on the contrary, remains unauthorized and unnoticed; and he, of course, conceives it to be unconnected with any duty of attention on his part, as being out of the class of studies requisite to liberal education.

But if it be true, that the greater number of students in our Universities are, in general, unacquainted with Painting and indifferent respecting it, because it is not set before them as an object of study, there is as little reason to doubt, that were the case otherwise, were it presented for their consideration, they would not fail to feel the same interest concerning it, and thence to acquire the same knowledge, (or at least the same comprehensive view,) of its nature and properties, as they now are enabled to collect of other branches of science. Established as the sciences of Botany, Chymistry, and Mineralogy are in the Universities; supported by Professorships, and forming a part of publick liberal education; to be grossly ignorant of them is considered as disgraceful, and would be mortifying even to many youths at College, not particularly addicted to the study of either. Indeed there are probably very few, whom this useful feeling of the mind would fail to excite to some degree of

acquaintance with them. But the knowledge of those sciences is *at least* as abstruse, and, in many instances, as much detached from common studies, as that of the Art of Painting.

No further argument, therefore, is necessary, to prove, that, by giving a place to Painting among the other studies of the Universities, an insight into the Art would be acquired by the general order of scholars in those establishments.

But it is necessary also to show, that the students would by the same means acquire *a just feeling* of the Fine Arts; and, in this point, the same method of analogical reasoning may be properly continued, as best calculated to bring the subject home to the bosom of the student himself.

There has been an opinion familiarly received by many men of general cultivation, that they are, without other study, sufficient judges of Painting: that, provided they have had numerous opportunities of seeing pictures, they can at all times accurately distinguish, and appreciate, the various merits of the Art. Numerous have been the complaints of Painters on this topick; and, though they would not properly find a place in these pages, there is little reason to think that they have been made altogether without just cause. If the testimony of those complainants is to be credited, such self-appointed judges are too often

destitute of a just feeling of the Art. Let us see with what degree of reason such an inference is drawn.

Let us again then inquire of one who has gained, by the present opportunities of publick tuition, a competent acquaintance with the sciences above mentioned, of Chymistry, Botany, or Mineralogy. In the supposed case, that the cultivation of either of those sciences were now to be abolished in the Universities, in what degree would he conceive that an ordinary student, in schools where that science was no longer taught, would there obtain an adequate knowledge of it? Also, in what other manner would he believe it requisite to obtain such knowledge? Would he be induced to admit that the walking through a Chymist's laboratory, or a Botanist's conservatory, would be of itself sufficient to render any man a competent judge, by what means the powerful influences of those sciences are exerted, or what are the comparative merits of their productions? Is it not fairly to be suspected, that he has obtained *too just a feeling* of the nature and extent of the sciences in question, to assent to such a proposition? And that he would be as greatly surprised at any one's imagining, that a proper judgment could be formed in them without particular study, as the Painter often is, at the too common opinion of the facility of obtaining the power of judgment in his Art?

Here again, then, it appears, that to substitute the name of *Painting* for that of either of the branches of knowledge above mentioned, is all that is requisite. Instruction in the general principles, and familiar intercourse with the particular students of the Art, would give to the general student those just views of the difficulty and the powers of Design, which he now attains of Botany, Chymistry, or Mineralogy. He would perceive that his acquisition of knowledge in it, either as a Science or an Art, must be proportionate to his study of it: and on these grounds, I conceive, must always be built, what is called a *just feeling* of any Art whatsoever.

The youth, whom such methods and such opportunities would not furnish with that just feeling and general knowledge of the Art of Painting, which every liberal scholar should possess, may freely be allowed to seek inspiration with the Virtuoso, to wander, at distance from home, through enchanted realms, and fly from school to school, until, by sufficient length of road, he has been (as some Author has not unhappily expressed it) *jolted into a thorough knowledge of the Art of Painting.*

Lest, however, the novelty of the proposed establishment should wear the odious appearance of innovation, let me be allowed to cast a glance on the

various Professorships, as they have been gradually instituted in our venerable Seats of Learning *.

CAMBRIDGE.

The earliest appointments of Professorships are in *Divinity*, Margaret, and Regius. The first founded in 1502.

The Professorships of *Civil Law*, *Hebrew*, and *Greek*, followed the two former, in 1540. All the above, with the exception of the first, are appointments of Henry the Eighth.

The Professorship of *Physick* is also stated in 1540.

The Patronage of the Sovereign was imitated by Sir Thomas Adams in 1632, in the appointment of a Professor in *Arabick*.

Next, by H. Lucas, Esq. who founded a Professorship of *Mathematicks* in 1663: and

Afterwards by I. Knightbridge, D. D. who appointed a *Casuistical* Professor in 1683.

In the beginning of the next century, 1704, the Plumian Professorship of *Astronomy* was appointed.

* I am apprehensive that the following lists may be found, in some points, inaccurate, owing to the difficulty of collecting the authentic documents. The mistakes, however, I trust, are of no important magnitude.

In 1707, the University established a Professorship of *Anatomy:* and,

A few years afterwards (1713), that of *Chymistry:* followed,

In 1724, by that of *Botany.*

In the same year (1724), the Professorship of *Modern History* was founded by George the First.

A second Professorship of *Astronomy*, the Lowndian, was founded in 1749.

A third Professor in *Divinity* (Norrisian), was appointed in 1768.

A Professor of *Natural Philosophy* (Jacksonian), in 1783.

A Professorship in *Common Law* was founded by the University in 1788.

A Professorship of *Mineralogy* in 1808.

To these are to be added the appointment of *Publick Orator;* that of

Christian Advocate, founded by the Rev. I. Huler, in 1792; and also of

The *Travelling Bachelors* (for two years), founded by W. Worts, Esq.

The Professorship of *Musick* appears of uncertain date; probably a very early one, on account of the very necessary services of Musick in all great Ecclesiastical Establishments.

OXFORD.

The first Professorship in *Divinity* (Margaret), was appointed in 1502.

The second (Regius), was founded by Henry VIII. in 1535; afterwards renewed in 1540; and confirmed in 1546; together with the four Professorships of

Hebrew,
Greek,
Civil Law,
Medicine.

In 1619, the Professorships of *Astronomy* and *Geometry* were founded by Sir Henry Savile, Knight. [The great Architect, Sir Christopher Wren, was the fourth Professor in the latter Science.]

In 1620, the Professorship of *Natural Philosophy*, founded by Sir William Sedley, Knight.

In 1621, the Professorship of *Moral Philosophy*, by Thomas Whyte, D. D. and Prebendary of St. Paul's.

In 1622, the Professorship of *History*, by the learned Camden.

In 1624, the Professorship of *Anatomy*, by Richard Tomkyns, Esq.

In 1626, the Professorship of *Musick* (or the *Musical Praxis)*, by —— Heather, Doctor of Musick in the University.

In 1636, the Professorship of *Arabick*, by Laud, Archbishop of Canterbury: also,

The Lord Almoner's, of *the same*.

In 1669, the Professorship of *Botany*, by Henry, Lord Danvers.

In 1700, ——— of *Experimental Philosophy*.

In 1707, ——— of *Poetry*, founded by the University.

In 1724, ——— (Regius) of *Modern History*.

In 1758, ——— (Vinerian) *Common Law*.

In 1785, ——— of *Clinical Medicine*.

In 1793, ——— (Regius) of *Botany*.

In 1795, ——— of the *Anglo-Saxon Language*.

In 1803, ——— (Aldrich's) of *Anatomy*, *Medicine*, *Chymistry*.

To these is to be added the appointment of a *Publick Orator*, in 1564, by general consent of the Convocation.

After this view of the numerous appointments by which the wisdom of our Universities has judged it requisite to disseminate learning through the kingdom, let us inquire what presumption may be attributed to a proposal for establishing a Professorship in Design,

or Painting? It appears to have been a proceeding highly consonant to good sense, in all the founders of the various Professorships, that, as they greatly valued some particular Science or Art, they endeavoured to perpetuate the cultivation of it, by attaching it, in a distinguished manner, to the authorized studies of one or other of the great Institutions of Learning in the realm. What can be more consistent with reason, or patriotism? What more honourable to the State?

Does any ground appear for supposing it absurd to say, that the additional study of the Principles of Design would be an honourable increase of the useful stores of those venerable Repositories of Knowledge? or any for supposing it proper to say, that it should not be admitted? There is surely nothing to be found in the name of *University*, to indicate the prohibition of any increase of general studies, provided they be of a rank worthy of protection and cultivation. Let us look at this point also.

It is true that, for the most part, in the list of the studies of our Universities, the established Professorships have for their object either the diffusion of knowledge derived from researches into the intrinsic stores of Nature, or the laborious depths of scholastic learning. Of the former description are Physick, Anatomy, Chymistry, Botany, and Mineralogy; of the latter, Divinity, Civil and Common Law, the

Antient Languages, History, and Casuistry. In comparison with these, although as a *Science*, Design might merit to be ranked in the former class; Painting, considered as a *Fine Art*, appears to have more of the nature of a factitious than a real study; and to be, in that respect, unworthy of being solemnly associated with them. But the severity of this test will not place it at an equal distance from other Professorships, established in the same Universities. What shall we say of Musick and Poetry? These, surely, are merely liberal Arts, holding a similar claim with the Art of Painting. Wherefore should not the Students of every liberal Art enjoy equal advantages for the prosecution of their studies? That Painting has not hitherto been thought worthy to partake of the common privileges, is no argument in the present moment, when its Professors have justly risen to esteem; or, if it be, the argument may be deprecated or refuted, by the same mode of defence that was employed by the learned Dr. Trapp, in his opening Lecture on the appointment of the First Professorship of Poetry:

"Metum mihi incuti non diffiteor, cogitanti quàm sit in arduo provinciam inire novam prorsus et intactam, et nullius antecessoris vestigiis insistere. Nam cum reliquæ omnes, quotquot ubivis gentium coluntur, disciplinæ, in florentissimâ hac, et toto orbe celeberrimâ, Academiâ, præceptis atque institutione jamdudum excultæ sint et elaboratæ; sola *Poesis* tanquam

neglecta et despectui habita, ante hunc diem scholas desideravit.....

" Falluntur, si qui Poeticam Scholis ablegatam volunt, tanquam effrænatâ luxuriantem licentiâ, et nullâ doctrinæ normâ efformandam. Inest quidem illi furor, at furor divinus; a ratione non deflectens, sed ornatiorem eam et sublimiorem efficiens. Inest etiam ignis, at incendio non similis, sed igni potius isti, ex quo constant orbes cœlestes; qui flammæ suæ, simul et fulgori, conjunctum habet certum cursûs ordinem, et motu licet rapidissimo, servatâ tamen lege, circumvolvitur. Dari igitur disciplinam illi, omninò convenit. Et hoc munere quid concinnius, quid elegantius excogitari potuit? Quid dignius quod acciperet excultissima Academia, vel quod homo Aulicus donaret?"—*Orat. Inaugural.*

But it appears by no means certain that it is necessary to contend, in this instance, for a patronage altogether new in idea. I am informed by a Member of the University, well known for his love of the Fine Arts, that a desire to cultivate Painting, in the manner here supposed, was strongly felt about a century ago, and was sanctioned by the high authority of Sir Isaac Newton. It was then suggested, that the Art, so established, might constitute a distinct *faculty;* in which, of course, no Student could have assumed any degree, without being previously entitled to the

first subordinate ones, in the general studies of the University.

How far the necessary avocations of a Painter, in his peculiar Art, might have allowed him to devote a sufficient portion of time to literary study, to attain those previous honours, may (as already remarked) be questioned. And, of course, it may be called in question, whether those previous steps should be held indispensably necessary for him, or whether he might claim a *portion* of the indulgence exercised towards the Graduate in Musick, who is suffered to take his degrees without confinement to the general rules of study. But no such indulgence to Painting seems likely to have been adopted at the period just mentioned, had the regulation been then carried into effect.

In whatever manner such a plan might, on reflexion, be admitted, there needs no hesitation in stating, that the appointment of at least a single Exhibition for Painters in either of the Universities, appears to be deserving of experiment: and when the requisite expense of such an appointment is compared with the bounties of the liberal Institution, to whose zeal these pages have so often referred, it is impossible not to feel a wish that the adoption of the measure may originate in that Patriotick Establishment.

APPENDIX. N° IV.

PASSAGES AND OBSERVATIONS REFERRED TO IN PART III.

PICTURES IN THE HALLS OF SEVERAL COMPANIES IN LONDON.

(Referred to in p. 255.)

THE Hall of the *Barber-Surgeons'* Company has a work of Holbein, the subject of which is Henry VIII. delivering the Charter to the Company. In the Hall of the Company of Stationers, is a Picture by West, of Alfred dividing his loaf with the Pilgrim; with other Pictures.

The Company of *Ironmongers* lately purchased a Picture by Northcote, at the sale of the Shakspeare Gallery, "The Entrance of Bolingbroke, with his prisoner Richard II. into London." It possesses also a Statue of Edward IV. in armour.

At *Goldsmiths'* Hall are two Pictures, in which

St. Dunstan is represented, in one, conversing with the Virgin Mary, and in the other, taking the Devil by the nose with his pincers.

Apothecaries' Hall contains an historical Picture of the landing of William III. At *Curriers'* Hall, *Brewers'* Hall, &c. are several small, indifferent Pictures; and one or two other Companies also possess Pictures of inferior note.

In Bridewell Hall; besides the work by Holbein, there is a large Picture, representing Queen Anne going in procession to St. Paul's, after the victory of Oudenarde.—MALCOLM'S *Londinium.*

ON WORKS OF PAINTING IN CHURCHES.

(Referred to in p. 259.)

The propriety of admitting works of Painting into our Churches, has not only been the subject of former disputes, but is still regarded with very different sentiments and opinions. The state of the question among the Christian Church in England is remarkable. By Roman Catholicks, Pictures are every where welcomed; by the Established Church, they

are neither wholly approved, nor wholly rejected; by the Presbyterians and Dissenters in general, they are rigorously excluded.

Is there no *rationale* on this point? no safe ground, on which Painting may take its stand?

A Church, preaching the *Spirituality* of the Gospel, rejects all shadowing of its doctrines by sensible images. Devotion, which should be pure and abstracted, is supposed to receive an alloy from the intrusion of earthly forms. Any attempt, therefore, to represent the Supreme Being, even if it were not absurd on the ground of impossibility, would be in the highest degree prejudicial to the mind, by dissipating and distracting its powers from the sole contemplation of its spiritual object. But, the representations also of Christ as man, of Saints, of Angels, &c. are thought to produce a danger to feeble minds, apt to be led astray from the arduous task of seeking essential virtues, to the more easy one of admiring visible objects and actions: in consequence of which, the effort of the soul relaxes by degrees, and adoration is transferred from the real object to the apparent.

The exaltation of fancy, it is true, may too often be mistaken for devotion. Musick, even more strongly than Painting, is apt to produce this illusion. "When

swelling organs lift the rising soul," and when to imagined "Sounds of heav'nly harps" the rapt adorer

> ——— "dies away,
> Or melts in visions of eternal day,"

it is probable that the spirituality of religion is circumscribed within very narrow limits in the mind.

But is it not probable also, that the thoughts, which are thus easily led astray, to fix on outward and sensible images, would have been, in all cases, very feebly directed to the inward invisible essence? *Indolence* is here the real object of censure, which requires the correction of the Preacher. The great powers of attracting the mind can be no argument against the employment of either Art in the service of Religion. For if, for instance, such powers of attraction be considered dangerous in graphic representations, how much greater must have been the danger arising from the actual living presence of holy characters? And if the great Judge of human hearts chose, himself, to assume the form of humanity, does there appear sufficient ground for our prohibiting the representations of his human form, in commemoration of the various acts of goodness and beneficence which distinguished the series of his days on earth?

If it be still insisted, that in the actual scene or

circle of worship, no objects whatever should call off our attention from the worship of the Creator in *spirit*, and if we should assent to the exclusion of Pictures and Sculptures of *historical* facts; yet, even then, will it be said that there are not images of a higher reach which may be admitted, without wanting defence? Supposing that the walls of a place of worship, filled by the most rigid of Christian sects, were at once opened, and that the worshippers perceived themselves surrounded by myriads of adoring spirits; would devotion be diminished? The first surprise might naturally interrupt the thoughts for a moment; but the continuance of the vision would certainly be allowed to strengthen, not decrease, the fervour of the soul. The representation, then, of angels in the act of adoration, may, it seems, securely accompany the assemblage of human beings for the like purposes of worship. Such other allusive imagery, as may in the same manner be found to combine either with the act or design of worship, will stand on similar ground.

But grant the total exclusion of Painting from the actual, *immediate* scene of prayer, what objection shall we bring against the admission of Pictures to other and larger portions of our Churches? The service of the Church is performed, for instance, at St. Paul's, within the chancel. What if the whole interior of the remaining parts of the Cathedral were filled with the history of Christ's life? Could there

be any better introduction to the scene of Christian adoration?

Arguments of this nature may be allowed to affect equally the Churches or Chapels of every sect of Christians. But it is evident that none of the objections hinted at above, have any force in the contemplation of the Government; since it gives permission to place Pictures on the very altar, the spot (if any may be so distinguished) peculiarly appropriated to holy thoughts and spiritual adoration.

The general exclusion of Painting, therefore, from our Cathedrals, appears, on the part of the State, not a compliance with religious principles, but an omission of patronage to an Art, allowed to be properly employed in the service of Religion.

EXTRACT FROM PAUSANIAS, RELATIVE TO THE NUMEROUS WORKS OF SCULPTURE AND PAINTING IN GREECE.—*Attica*, chap. iii.

(*Referred to in p. 295.*)

" Το δὲ χωρίον ὁ Κεραμεικὸς, τὸ μὲν ὄνομα ἔχει ἀπὸ ἥρωος Κεράμου, Διονύσου τε εἶναι καὶ Ἀριάδνης καὶ τούτῳ λεγομένῳ· πρῶτη δέ ἐστιν ἐν δεξιᾷ καλουμένη στοὰ Βασίλεος· ἔνθα καθίζει Βασιλεὺς ἐνιαυσίαν ἄρχων ἀρχὴν, καλουμένην Βασιλείαν· ταύτης ἔπεστι τῷ Κεράμῳ τῆς στοᾶς ἀγάλματα ὀπτῆς γῆς, ἀφιεὶς Θησεὺς ἐς Θάλασσαν Σκίρωνα,

καὶ φέρουσα Ἡμέρα Κέφαλον ὃν κάλλιστον γενόμενον, φασὶν ὑπὸ Ἠμέρας ἐρασθείσης ἁρπασθῆναι, καὶ οἱ παῖδα γενέσθαι Φαέθοντα· καὶ φύλακα ἐποίησε τοῦ ναοῦ πλησίον δὲ τῆς τοᾶς, Κόνων ἔστηκε καὶ Τιμόθεος υἱὸς Κόνωνος· καὶ βασιλεὺς Κυπρίων Εὐαγόρας, ὃς καὶ τὰς τριήρεις τὰς Φοινίσσας ἔπραξε παρα βασιλέως Ἀρταξέρξου δοθῆναι Κόνωνι. Ἐνταῦθα ἕστηκε Ζεὺς ὀνομαζόμενος ἐλευθέριος. Στοὰ δὲ ὄπισθεν οἰκοδόμηται γραφὰς ἔχουσα Θεοὺς δώδεκα καλθμένους· ἐπὶ δὲ τῷ τοίχῳ τῷ πέραν, Θησεὺς ἐστι γεγραμμένος, καὶ δημοκρατία τε καὶ δῆμος· δηλοῖ δὲ ἡ γραφὴ, Θησέα εἶναι τὸν καταστήσαντα Ἀθηναίοις ἐξίσου πολιτεύεσθαι. . . . . .

"ἐνταῦθά ἐστι γεγραμμένον καὶ τὸ περὶ Μαντίνειαν Ἀθηναίων ἔργον, οἳ βοηθήσοντες Λακεδαιμονίοις ἐπεμφθησαν· ἐν δὲ τῇ γραφῇ, τῶν ἱππέων ἔστι μάχη, ἐν ᾗ γνωριμώτατοι Γρύλλος τε ὁ Ξενοφῶντος ἐν τοῖς Ἀθηναίοις, καὶ κατὰ τὴν ἵππον τὴν Βοιωτίαν Ἐπαμινώνδας ὁ Θηβαῖος· ταύτας τὰς γραφὰς Εὐφράνωρ ἔγραψεν Ἀθηναίοις."

These few lines may serve as a specimen of the treasures of Art in Greece, and of their political application.

EXTRACTS FROM OBSERVATIONS BY THE LATE MARQUIS OF LANSDOWNE ON PUBLICK MONUMENTS.

(*Referred to in p. 338.*)

"In complimenting or commemorating any great character, expense is a secondary consideration. All works of Art please or displease in proportion as taste and judgment prevail over it. In Architecture, the greatness of the mass sometimes imposes, even where the structure is barbarous; but, in Sculpture, the mass becomes an intolerable enormity, where it is not highly executed and imagined; which, in a groupe of figures, implies the Arts to have attained the utmost degree of perfection. In the case of Monuments this is the more true, as a mere massy Monument, composed of common allegory, may be raised to any body, whose will or whose posterity may direct the payment for it, without creating any interest, and often without being at all understood. Besides, the publick is in general grown cold to allegory, even in Painting; where, nevertheless, it is much more supportable than in Statuary. The great object, where a character admits of it, should be to produce those sensations, which resemblances of exalted characters never fail to do, even in persons most experienced in

the human character; and at the same time create an association of ideas, which may tell themselves in honour of the persons intended to be remembered.

"The proposal for erecting a Monument to the late Mr. Howard suggests these reflexions. If they have any foundation, it will be difficult to find an occasion so proper, and so free from objection, to enforce and carry them into effect; as, besides continuing his likeness to posterity by a single Statue, three publick points may be obtained; which, combined all together, must reflect the highest honour on his memory; namely,

"1st. To reserve St. Paul's, the second building in Europe, and the first in Great Britain, from being disfigured or misapplied in the manner of Westminster Abbey.

"2dly. To assist the Arts most essentially, by advancing Statuary, which may be considered as the first, because it is the most durable, among them.

"3dly. To commence a selection of characters, which can alone answer the purpose of rewarding past or exciting future virtues; and the want of which selection makes a publick Monument scarcely any compliment.

"The selection might be made subject, in the first instance,

"1. To the King's Sign Manual;

" 2. The vote of either House of Parliament;

" 3. The vote of the East India Company;

" 4. The ballot of the Royal Society;

" 5. The sense of any profession, taken under such regulations, as may be deemed most unexceptionable;

" 6. The same as to artists, men of letters, or other descriptions, subject to proper regulations.

" The subscription and the vote must be a sufficient check upon all the latter description.

" Upon the same reasoning, some spot might be reserved for eminent foreigners, who are very properly, while living, associated to the Royal Society and other learned Bodies.

" But none ought to be admitted in consequence of the wish, or sole opinion of families or individuals.

" It might, perhaps, be thought proper to leave it to the Royal Academy, to form a general plan; and they might class the several descriptions, allotting places to each."

" 1791. " L."

Hints designed to promote Beneficence, Temperance, and Medical Science, by John Coakley Lettsom, M. and L.L.D., vol. ii. p. 217.

MISCELLANEOUS NOTES.

INFLUENCE OF PAINTING ON MANUFACTURES.

THE following anecdote may be deserving of mention.

A Prussian artist of respectability, having lately visited England, and bringing me letters from the Royal Academy at Berlin, I took the opportunity of inquiring of him the state of the Arts in that capital. He replied, that the most remarkable circumstance respecting them, was, the effect which the encouragement given to them during latter years had produced on manufactures; in which the improvement was so great, as to have excited his wonder, on his return after an absence of some years at Rome. The improvements, he said, were such, as had prepared the artisans to answer greater demands of trade, than the present circumstances of Prussia could give scope for.

EXPENSE OF NATIONAL ENCOURAGEMENT OF PAINTING.

The principal objection to the encouragement of the Arts of Design by the State, having been asserted to lie in the expense necessarily attending any scheme for their advancement, the following considerations may be added to those already suggested:

In case of any great establishment for the employment of our Artists, the daily proofs of the public disposition give reason to believe that the expenses of its necessary *support* would be of no very long duration, provided it were thought advisable to make it visible to the publick on the same terms as the Exhibitions of the Royal Academy, and the British Institution. Supposing the different subjects to be voted (as our publick Monuments are) by the Parliament, what inhabitant or visitant of this vast metropolis would fail to be a spectator? and at what point would so just a curiosity cease?—That such a collection would be productive of revenue for its own maintenance (as well as perhaps for farther uses), no doubt can remain.

It has even been suggested to me, as a subject for consideration within the just scope of speculative inquiry, whether such an undertaking might not be

farmed under the Government, like some other large publick concerns, or be converted into a joint stock, of which the property might be assured by the State at a definite value, and shares might be made transferrible.

If any scheme for the establishment of The Arts, under the sanction of the Government, were once arranged on financial grounds, I conceive that all farther argument would be superfluous. But this proposition, otherwise not desirable, is mentioned only to answer the objection of expense, if that plea should still be insisted on.

ANECDOTE OF NICOLAS POUSSIN.

(Referred to in p. 308.)

The following circumstance is related by Felibien:

One afternoon, M. Camillo (afterwards Cardinal) Massimi, happening to pay a visit to Poussin, the pleasure of his conversation induced him to prolong his stay, till it was night. On taking his leave, he perceived that there was no one to light him to the door but Poussin himself.

Massimi was much shocked at this circumstance, and expressed great concern on the occasion, assuring Poussin, that he 'extremely pitied his situation, in not having a single servant to wait on him:' "And I, Monseigneur," replied Poussin, "pity yours much more, in having so many."

VIDA DIRECTED TO WRITE THE POEM OF THE CHRISTIAD.

(Referred to in p. 318.)

"Leo X. Pont. Max. cum ad se allatum Vidæ carmen, quo ludicrum *Scacchiæ* prælium describitur, accuratè lectitasset; hominis ingenio, et scribendi tum facilitate tum dignitate affectus, persanctè affirmavit, Hunc illum esse, quem summis votis diu expetivisset, cujus sublimi et eleganti stylo CHRISTI res gestæ, miræ et insignes, nonnullis jam tentatæ, sed parum luculenter expressæ, carmine celebrari possent; easque ut versibus attingeret, atque inchoaret, hortatu suo perfecit."—*De Vita et Scriptis* M. H. VIDÆ.

The Poet yielded to Leo's solicitation, and commenced his work, which was not, however, finished

till the Pontificate of Clement VII. But so little conscious was he of the purpose for which he was directed to this undertaking, that at the end of his work he inserted a kind of apology for it in the following terms:

QUISQUIS ES,
AUCTOR TE ADMONITUM VULT
SE NON LAUDIS ERGO OPUS ADEO
PERICULOSUM CUPIDE
AGGRESSUM, VERUM EI
HONESTIS PROPOSITIS PRÆMIIS
A DUOBUS SUMMIS
PONTT. DEMANDATUM SCITO
LEON X. PRIUS, MOX CLEM. VII.
AMBOB. EX ETRUSCOR. MEDYCUM
CLARISS. FAMILIA, CUJUS
LIBERALITATI
ATQUE INDUSTRIÆ
HÆC ÆTAS
LITERAS AC BONAS ARTES
QUÆ PLANE EXTINCTÆ ERANT
EXCITATAS ATQUE
REVIVISCENTES DEBET:
ID VOLEBAM NESCIUS NE ESSES.

PROHIBITIONS OF WORKS OF PAINTING.

Besides the injunctions, which were issued against Painting and Sculpture immediately after the Reformation, the following Orders of the Parliament, during the contests in the reign of Charles I., are found in the Journals of the Commons; July 23, 1645.

"Ordered, that all such Pictures there (York House), as have the representation of the second person in the Trinity upon them, shall be forthwith burnt.

"Ordered, that all such Pictures there, as have the representation of the Virgin Mary upon them, shall be forthwith burnt."

The authority of the Protector, a few years afterwards, was luckily interposed to prevent the literal execution of these votes.

Walpole relates an anecdote of the same period, which he calls a *comical* instance of the humour of those times: "One Bleese," says he, "was hired for half-a-crown a day, to break the painted glass windows of the Church of Croydon."

The various edicts against Painting, and particularly those of the Convocation held by the Archbishops in Elizabeth's reign (as mentioned in Appendix, No. 1.) in which the churches were ordered to be *new whited*, suggests a conjecture, that many old Paintings may

yet exist under the cover of white washes, plaister, &c.

The singular discovery of the old altar in the chapel of New College, Oxford, in 1789, may perhaps serve as authority for such conjectures. Other instances also, I believe, have occurred.

EDUCATION OF PAINTERS IN ITALY.

Among the Italian Painters who enjoyed advantages of education, I have instanced a very few; but there is a general observation to be made regarding them, which tends to strengthen the arguments in favour of the benefits derived from instruction.

The subjects which were chosen for Pictures *in* Italy, were chiefly, (if I may not say wholly,) of a religious description; and the learning which was requisite for the thorough understanding of all that Painting was there employed to execute, was of course confined to the compass of a single province. An Italian Painter, thoroughly instructed (as, in whatever rank of life, he would hardly fail to be) in the events connected with the Christian worship, might be considered, as far as that subject extended, as a man of learning, and a scholar.

BRITISH INSTITUTION.

Since the observations made, in the second part of this publication, on the progress of the British Institution, the Directors have purchased a Picture of "Elijah Raising the Dead Child to Life," by Mr. Westall; and a Picture of "Christ Healing the Blind," by Mr. Richter.

I have omitted to mention that the Institution has also purchased, for its School, a large Historical Picture by Paul Veronese.

N. B. *Of the Authorities quoted in the Notes and Appendixes, the greater part is given in the original languages, to avoid the errours, so frequently arising from translation.*

FINIS.

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